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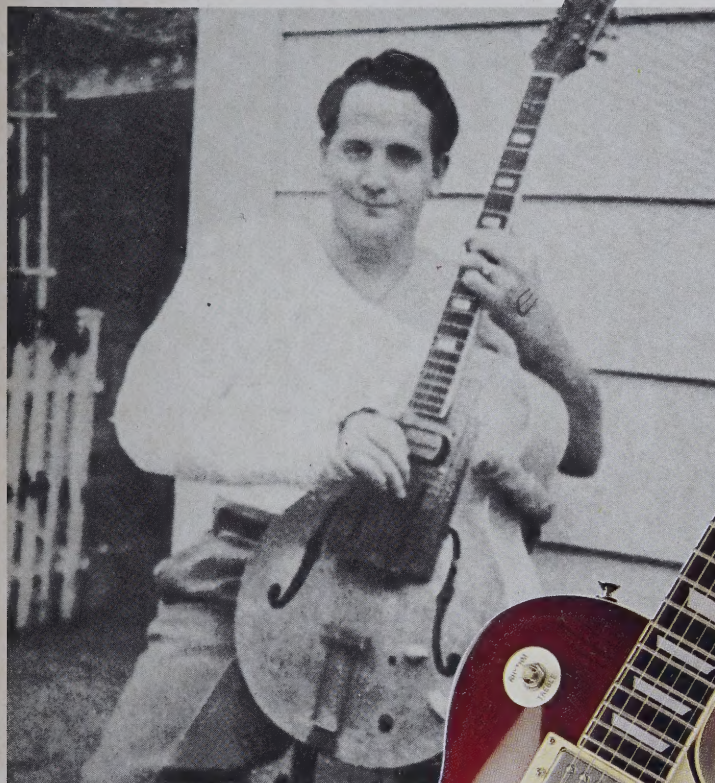


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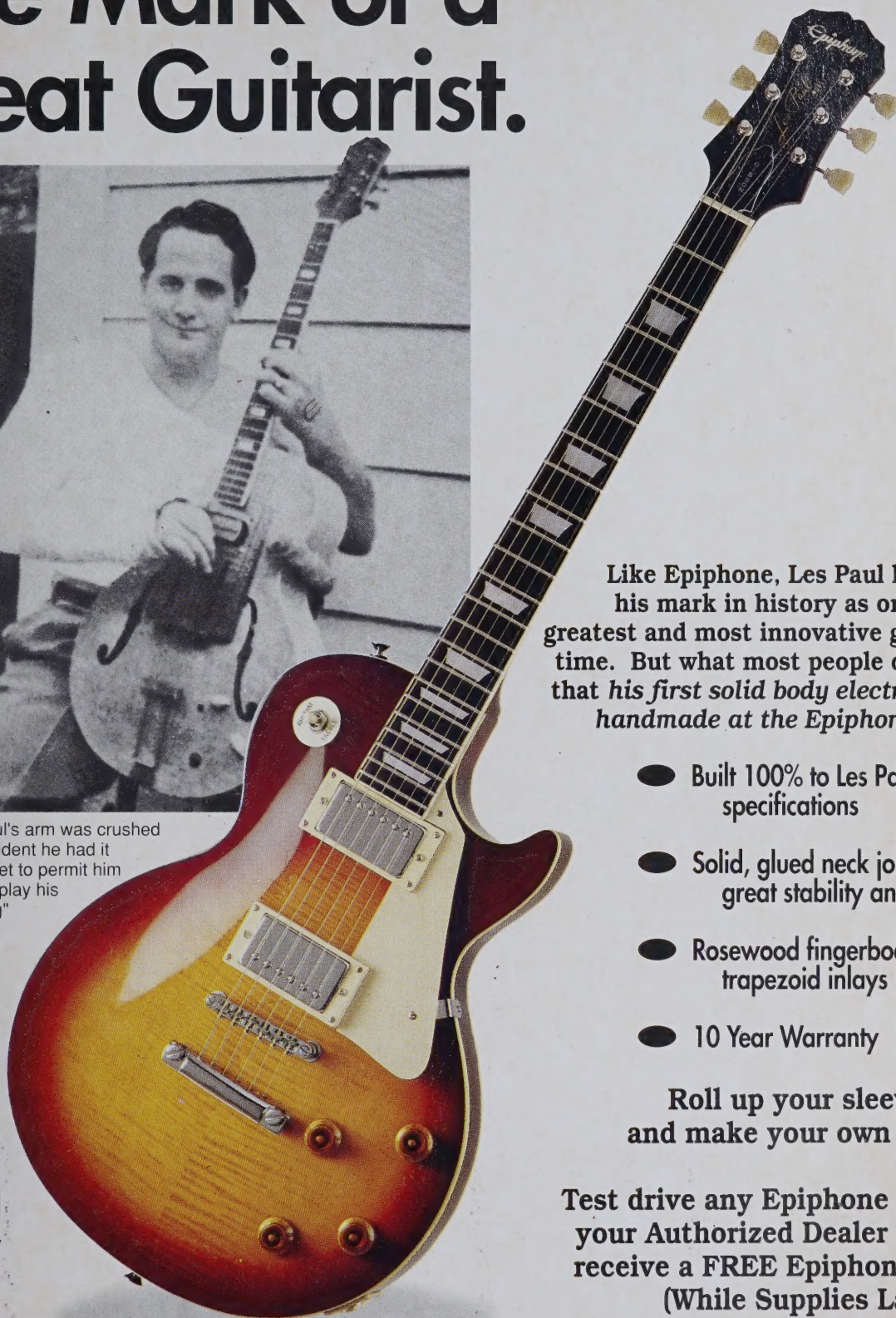
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CORROSION OF CONFORMITY

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the new album

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Management: E.S.P. Management/Mike Renault and Bud Prager

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WE READ YOUR MAIL

SEND LETTERS TO HIT PARADER, 210 ROUTE 4 EAST, SUITE 401, PARAMUS, NJ 07652

I enjoyed your list of top 100 CDs (November 1994) except for one glaring exception—**Pyromania** at 21. Where have you been for the past 11 years? Music was pretty boring in the late '70s/early '80s until Def Leppard blasted out and breathed life back into the music world. They set a standard for other bands to follow. You can love this band or not but you have to thank them for putting a load of dynamite under the rock world and waking them out of their stupor. People are still buying **Pyromania** today, because, as you stated, this recording is killer. The disc still stands up and seems fresh all these years later. I feel you should have given Def Leppard the respect they have earned by putting **Pyromania** in the Top 10.

Marty Sawchuk
Grapevine, TX



Crue album ever. Also, thanks for taking the time to sign my program after I caught them on tour. A class act.

M.S.
Cleveland, OH

WHAT! No Helen Reddy or Tom Jones on your list of Top 100 CDs (November 1994)??? **Hit Parader**, you really have some wimpy bands (Warrant, Slaughter, Poison, Lenny Kravitz, Ugly Kid Joe) on your list. I was pleased to see bands such as Blue Cheer, Ted Nugent and Slayer on your list. My musical tastes range from Glenn Miller, Benny Goodman, Frank Sinatra, Elvis Presley and The Beatles to Exodus, Plasmatics and Slayer. But when I see the title of your article *Hard Rock's All-Time Top 100 CDs*, **HARD ROCK** is what I expect to see. I don't have anything against any type of music or any of the bands you saw fit to include on your list. However, some of your selections made me wonder if **Hit Parader** was being subsidized by Chambers of Commerce from various west coast cities.

Rickie D. Fletcher
Snook, TX

I can't believe you ranked Motley Crue 19 in the top 25 band poll (October 1994). You put bands such as Rage Against the Machine, Sepultura, Candlebox, Nine Inch Nails, White Zombie, Tool, Danzig, Nirvana, Alice In Chains, Pantera, STP and

Soundgarden above the Crue? Even without Vince Neil, Motley are better than most of those bands. Sure, Nirvana and Pearl Jam have huge followings (can you say "overrated"?). To John, Nikki, Mick and Tommy, thank you for coming back and making the best

THE SOUND OF DW DRUMS:

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TOP ROW, FROM LEFT: **RICK ALLEN** (DEF LEPPARD) **JIMMY DEGRASSO** (SUICIDAL TENDENCIES) **JASON BONHAM** (BONHAM) MIDDLE ROW: **SEAN KINNEY** (ALICE IN CHAINS) **STEPHEN PERKINS** (PORNO FOR PYROS) **FRED COURY** (ARCADE) BOTTOM ROW: **TOMMY LEE** (MOTLEY CRUE) **MATT CAMERON** (SOUNDGARDEN) **ROB AFFUSO** (SKID ROW)

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I thought your *All-time Top 100 CDs* was brilliant. There were a few discs on your list that I thought were too current, such as Candlebox's album which came out in '93 and Soundgarden's '94 album. I think of all time as something beyond five to 20 years or more. But I believe that the Candlebox and Soundgarden albums/CDs will forever be remembered by today's new breed of fan. I was pleased to find albums of minority rock talent such as Lenny Kravitz and most importantly the late, great Jimi Hendrix. I was surprised to see Lita Ford's album. I was not familiar with bands such as Saxon, Mountain, Montrose, UFO and Blue Cheer on your list. I plan to get at least several copies of this issue to send to a couple of my friends, who love hard rock so deeply. Hopefully this list will encourage or make fans of hard rock find these CDs. I am sure that these albums have encouraged them to get into Pearl Jam, Green Day, Candlebox and other phenomenal bands of now. As for the album/CD that you ranked number one, **Metallica** was a very good choice. Even Metallica sounded good at attempting two power ballads while still rocking on that album. The CD may be three years old but it still holds up to this day.

Preston L. Moreaux
P.S. Compact discs are okay,
but vinyl still rules.



**Metallica: Deserving their
Number One ranking?**

I really don't think Metallica should have gotten Number 1. Led Zeppelin should've gotten it, man. Afterall they are the founders of heavy metal.

Joe
St. Louise, MO

Hello, and allow me to introduce myself. My name is not of any importance and I'm writing to your groovy mag in regards to Guns N' Roses. I used to date a girl who I thought I was in love with and then she got nailed by a truck. I thought I was gonna kill myself. I bought **Use Your Illusion II** and heard the track *Estranged*. The song helped. But in case you're reading this, Axl, thanks a lot man.

A fan of Rock

I'm stuck here in Hicksville, USA (Salina, Kansas, 30 miles south of nowhere) and

play in one of those "'80s metal bands" called 7th Angel, a very Crue-Poison-Skid Row— influenced band and we love it. We plan on helping to bring back "fun, good time rock and roll." One problem, I know damn well there are still people that are tired of the depressing "I wanna kill myself for attention" music that is killing us. I would love an '80s flashback with a '90s kick in the ass. Support us— call or write MTV, your radio stations, music stores, buy our tapes (local demos and professional recordings— there's plenty of them). Go to shows. Motley came to Salina and put on a GREAT show, but there were 6000 tickets available and only 1860 sold. Pathetic, but Salina based future rock prospects on this show. Since it bombed we'll only have country concerts from now on. No more rock and this could affect the whole state— so get out and get tickets. We need all you people. Thanks and if anyone is interested in "the old way" or hearing our band, 7th Angel, write me at 917 Cedar St., Salina, KS 67401.


**Jamie Lee, Phil Maurice,
Jak-E. Bell & Bone Jr.**
7th Angel

It makes me mad when people complain about alternative music. Alternative music is the sound of the '90s. Bands like Skid Row and Cinderella are old bands pumping

out album after album of the same crap. MTV is ignoring old metal bands because that's not what a majority of watchers want to see and hear. The only time I like to see old bands like that are when Beavis & Butt-head make fun of them. So put on some flannel and start listening to cool bands like Pearl Jam, Alice In Chains, Screaming Trees and all the other grunge bands.

Patrick Bergin
Schenectady, NY

I was disappointed with the October 94 issue's *Celebrity Rate-A-Video* with Zakk Wylde. Everything was "cool," "hanging out" and references to having a beer. I think Zakk Wylde needs to go back to school to expand his limited vocabulary. He had the same thing to say for each video, with the exception of *Under The Same Sun* by Scorpions, "you may skip this one." He



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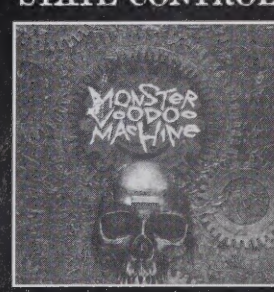
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looks intelligent enough, so why is he so boring? I don't expect literary perfection, but at least try and substitute a different word for "cool" every so often. Also when Zakk said he doesn't need to be reminded of the crap in the world, that was a very offending, very negative message. We all need to open our eyes and pitch in, not "just relax and have a beer." I think we need more songs like *Under The Same Sun* by the Scorpions, and I hope they continue producing songs of the same quality.

**H.W.
Rose City/West Branch, MI**

Why are people selling t-shirts with copies of Kurt Cobain's death certificate? That's really morbid. What the hell is wrong with people today? If you wanna make money, don't sell stuff like that, 'cause that's mentally sick. Do they think true Nirvana fans will actually buy that? Kurt wouldn't like the idea very much. Show some respect if you're a true fan.

**Pissed
Allentown, PA**

My mom wants to send me to some rehab, detoxing place because of drugs and other problems. She thinks it's Kurt Cobain's fault. I can't believe that. I love Nirvana to little pieces but they have nothing to do with my problems. I am a sad person a lot of the time. One of my favorite things to do is read **Hit Parader**.

My mom got me Christian records by White Cross and Petra for my birthday. They don't suck but I was disappointed, not to have gotten Nirvana or any of my other favorite bands. Kurt really had problems and I see a lot of them in me. My brother Doogie says "the baby boomers are screwing up children." But being 14 myself, I don't know what the problem is. I want my band (Lab Rats) to work out. I love the guitar. So one day if you ever hear of us, don't be surprised if we're more screwed up than Guns N' Roses or Nirvana. I'm calling many helplines and I talk to a shrink, so one day my band and I can set a good example. For other messed up bands, I love to talk to people about their problems and so does my brother.

**Never fading away,
M. Morgan Wells
(lead guitarist of Lab Rats)**

We are writing in response to the letter in which a so-called Pearl Jam "fan" Shangrila (October 1994) stated that she was a long time friend of Eddie Vedder's. She said they disrespect and mock their fans and joke backstage reading fan mail and laughing about saving some teens' lives. We think Shangrila has had too much coffee over there in Washington, and is starting to hallucinate. First off, Eddie Vedder in the post *Jeremy* days was so committed to his fans that he'd

call them up at home in response to their letters. Also, why would they be wasting time and money on handling the TicketMaster scam for their fans. Your letter was nothing but a waste of paper and ink.

**Amy & Jen (real Pearl Jam fans)
White Plains, NY**

In response to some girl who says she's known Eddie Vedder for the past several years and wants to puke when she hears how Pearl Jam saved fans lives, that's fine and dandy. But I remember somebody saying The Who's *Quadrophenia* "saved my life." Oh my gosh, it was Pearl Jam's lead singer Eddie Vedder. So does she want to puke when she hear Eddie saying one of those "saved my life" stories. I wonder if Pete Townsend and Roger Daltry sat around saying, "Oh boy we saved Eddie's life. laugh, groan." It was the music he had to turn to. The Who never saved Eddie's life. Eddie saved his own life. He never picked up a gun and pulled the trigger and neither did The Who. I guess you think it's okay for somebody famous like Eddie Vedder to have those "saved my life" stories but it's not okay for some kid or adult. Just don't go around puking everytime you everytime you hear those Pearl Jam stories. Lose the 'tude, Shangrila.

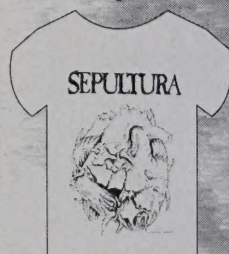
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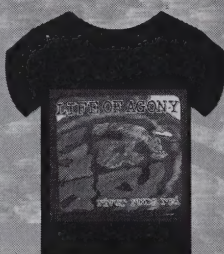
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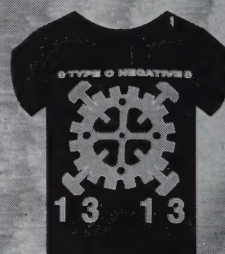
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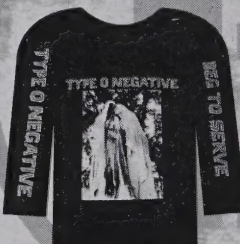
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LOU O' NEILL JR.'S FRONT PAGES: THE INSIDE SCOOP!

DAVID LEE ROTH WAS AT it again! For the umpteenth time, the former lead yapper for **Van Halen** was ripping his old mates, particularly his replacement, **Sammy Hagar**. David Lee went ballistic when he told the press, "I've reached out to them six times in the last six years and it's kind of morbid that there's been zero communication between us. You can't amputate several decades of your past especially when it moved people so much. Apparently they wanted to do that."

Then "Diamond Dave" unloaded on poor, Sammy Hagar. "Commenting on him," sniffed David Lee, "would be like reviewing something Yosemite Sam did last Saturday morning. You know, people assume there was an entire team effort in the whole Van Halen thing. But, all the stellar musician s*** aside, I take *all* the spiritual honors!"

COMMENT: My God, this story is one that *never* seems to go away. Dave, it's not like you guys split a year ago or so, it's been kaput for nearly 10 long ones now. Give it a rest and get on with your own work—which can be impressive when you want it to be. As for Sammy, leave the dude alone. I'm sure he's got plenty of other problems besides you.

SECRET STUFF: Even we can't believe this one. The scene: a late night pub in jolly olde England. One of the world's most

10 HIT PARADER

favorite actors is downing a few pints with that eccentric Irish musician when wham! Out of nowhere, the Irishman decked the star when he complimented his woman once too often. Funny, she was a pretty woman.

NO NAMES PLEEZE: Wags are whispering that a Brit superstar's eye is beginning to wander now that Mum's got her arms full with the young'uns running all over the nest. We wish we could tell you more. Sshhh!...

ROCK WIRE REPORT: Best get well wishes to our old pal, **Glenn Frey** of the **Eagles** who recently underwent surgery, but the bad news is that **Crosby, Stills and Nash** are on permanent hold since **David Crosby** had to pull out completely for health reasons. On deadline the portly vocalist was only a "candidate" for a liver transplant... Looks like **Heather Locklear** has fallen for a rocker second time around. The former wife of **Motley Crue's Tommy Lee** has become officially engaged to **Bon Jovi** guitarist, **Richie Sambora**... The real spin on the buzz sur-

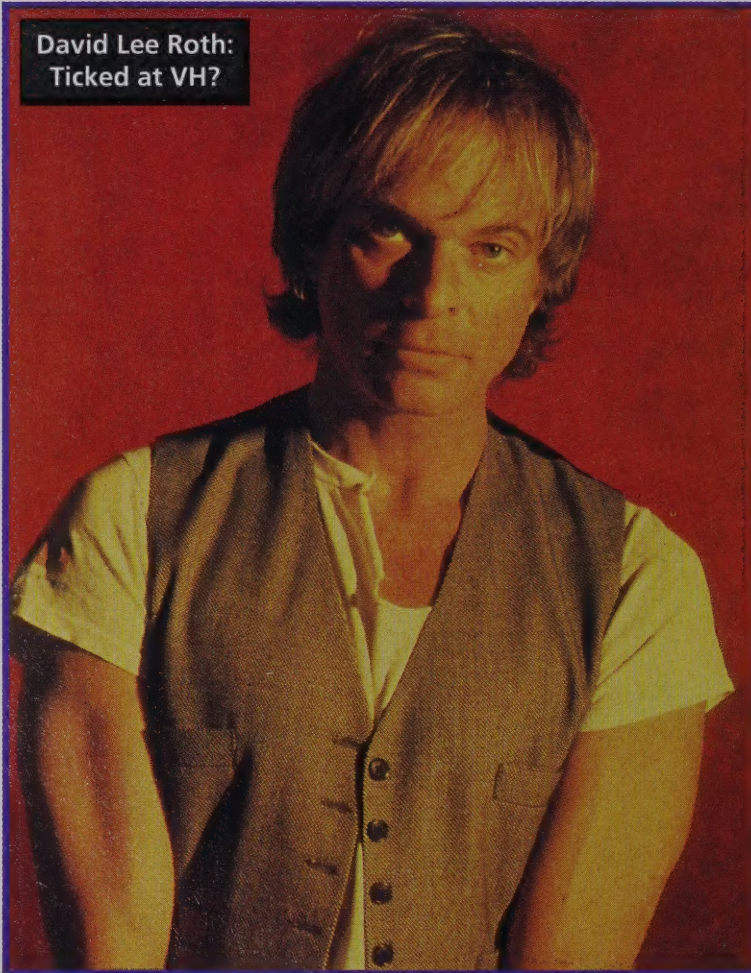
QUICKIES: Insiders are betting that **Eric Clapton** and **Robbie (The Band) Robertson** will be working together... There is no truth to that persistent rumor about **Bono** being afraid to leave home because of all those pounds he's gained. Hey, is there any weight to the rumor?... **Tom Petty and his Heartbreakers** head back on the road in early February. They recently rocked with **Pearl Jam** and **Neil Young** at a benefit for the Bridge School complex in Northern Cal... What's going on with **Guns N' Roses**? Or—better yet—is anything going on with Axl and pals? ... We got a collective kick from **Ozzy Osbourne's** list of songs he'd carry to that "desert island." They included John Lennon's *Imagine*, Zep's *Whole Lotta Love*, The Kinks' *You Really Got Me*, the classic Beatles track, *A Day In The Life*, Peter Gabriel's *Don't Give Up*, and the Cars' classic, *Drive*.

OVER'N'OUT: **Vince Neil** went whack-a-ding-hoy and swears he'll press charges in an El Lay late night brawl. Vince told friends he was "cold-cocked" by Bar One's Michael Najjar. Vince's nose took the worst of it, Hollywood snoops report.... At last! It looks like Cleveland's Rock'n'Roll Hall of Fame really *will* open doors come September, if the present schedule holds. Let's put it this way, it's no longer a case of if the Hall will be built, but rather a question of when it will open. We thought that was an awfully nice gesture on the part of **Yoko Ono** when she recently "loaned" to the Hall for exhibition a number of the late **John Lennon's** possessions. Three of which were of particular interest: 1) John's mid-'60s Rickenbacker 6-string played at Shea Stadium in 1965, the set list still taped to the back, 2) the outfit John wore on the cover of **Sgt. Pepper** and 3) the handwritten lyrics to *Lucy In The Sky With Diamonds*. Wonder what sums any of these would fetch at this June's Collector's

Carousel at Sotheby's?

SEE YOU NEXT MONTH: Until then, remember: *Don't expect milk from the cow by waiting for it to come to you.*

David Lee Roth:
Ticked at VH?



rounding **Led Zeppelin** is not whether **Plant** and **Page** are working together again. The real Q is whether bassist **John Paul Jones** will be dealt back in again for the tour and how the whole thing will be marketed.

Zildjian drumsticks. The straightest things since well, your parents



NICK MENZA Megadeth



SCOTT MERCADO
Candlebox

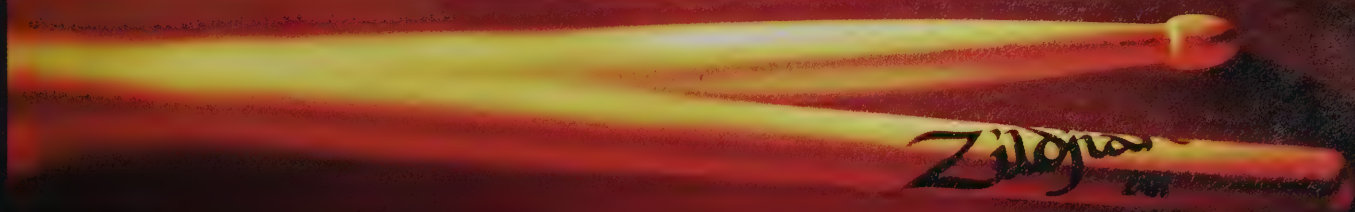


SHANE EVANS Collective Soul

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Zildjian
Drumsticks



ROOTS

BY RICK EVANS

Each month, **Hit Parader** journeys back in time with a rock and roll star to learn about his early years. This issue's time traveler is Metallica's bass beater, Jason Newsted.

Jason Newsted doesn't look like a rock and roll star. Jason Newsted doesn't act like a rock and roll star. But make no mistake about it, Jason Newsted is very much a rock and roll star. For the last nine years he has been the bass beater in hard rock's most successful band, Metallica, and during that time he has emerged as one of the most intense, and talented musicians on the scene. But his recent success with the Metallimen is just the latest chapter in Jason's story, and some of the earlier tales are just as interesting and just as important in shaping his future development.

Raised on a farm in suburban Michigan, Jason's first love was horses. His family still runs a horse farm in his home state, and whenever he gets a break from recording or the road (which in Metallica's case isn't very often), he likes to get back home and get his hands dirty with the chores around the stable. As Jason is the first to admit, getting back to the farm is the perfect way of combating the temptation of letting a little rock and roll success go to your head.

"Horses are so beautiful," he said. "I love getting back to the farm and being around them. But when you shovel out the stalls in the morning or have to repair some broken fences, it's really about as far away as you can get from what you might call the 'glamour' of rock and roll. That's cool; the contrast keeps everything in the proper perspective."

While he was growing up on the horse farm in Michigan, Jason's other love soon

emerged; rock and roll. From the time he hit his teens, virtually all his free time was consumed with listening to the latest hard rock releases and playing along, first on guitar and later on bass. By the time he was in high school, young Jason knew that he wanted to pursue a life in music. While he knew Michigan was never the ideal place to go after a professional rock and roll career, through fate, divine intervention or mere family planning, he soon found himself located in Arizona—an even less opportunistic port of call. But being the persistent guy that he is, Jason soon banded together with some local musicians in a group called Flotsam & Jetsam. It was a band that gave Jason all the opportunities he

ly emerging as the most popular metal band in the southwest. The group was offered a number of indie record deals, and landed a few prestige opening act gigs for national headliners. It was all Jason could have dreamed of... or so he thought. As he toiled away in Arizona, halfway around the world in Scandinavia, a tour bus carrying Metallica to their next gig turned over, instantly killing that band's bass player, Cliff Burton. Little did he know it then, but that tragedy was to open the doors for Jason's future.

"I had always been a huge fan of Metallica's," he said. "I thought Cliff was an incredible player. I was one of the people who bought their first albums—the ones that didn't get the big label push, and I thought they were amazing. I never dreamed I would be part of the band."

After a suitable period of mourning, however, the opportunity to join Metallica was placed at Jason's feet. He was invited to come to the band's auditions and see how he'd fit into the intricate Metallica machine. Little did he know it, but the band members—Lars Ulrich, Kirk Hammett and James Hetfield—were just as interested in discovering what kind of guy Jason was as they were in hearing him play. In fact, as legend has it, the key to passing the rigorous Metallica audition was proving you could drink right along with the band.

"There was a lot of drink-

Jason Newsted: "Shoveling out horse stalls is a long way from the glamour of rock and roll."

ing," Jason said. "The members of Metallica have always gotten along so well. That was very important to them. Anyone they chose to join had to fit in and share the same likes and dislikes they had. I didn't realize that the drinking was part of the audition process, but it was. I think they already knew I could play bass. Once they told me I was in the band I couldn't believe it. I never dreamed things would get as big as they have in recent years, but I always knew that being in Metallica was the opportunity of a lifetime."

craved; he was the principle songwriter and handled the band's business side in addition to his bass beating duties.

"Being in that band was a great experience for me," he said. "It allowed me to really try out a lot of things and test myself. It was a lot of fun. Flotsam was—and still is—a really good band."

Flotsam & Jetsam made quite an impression on the local rock scene, quick-

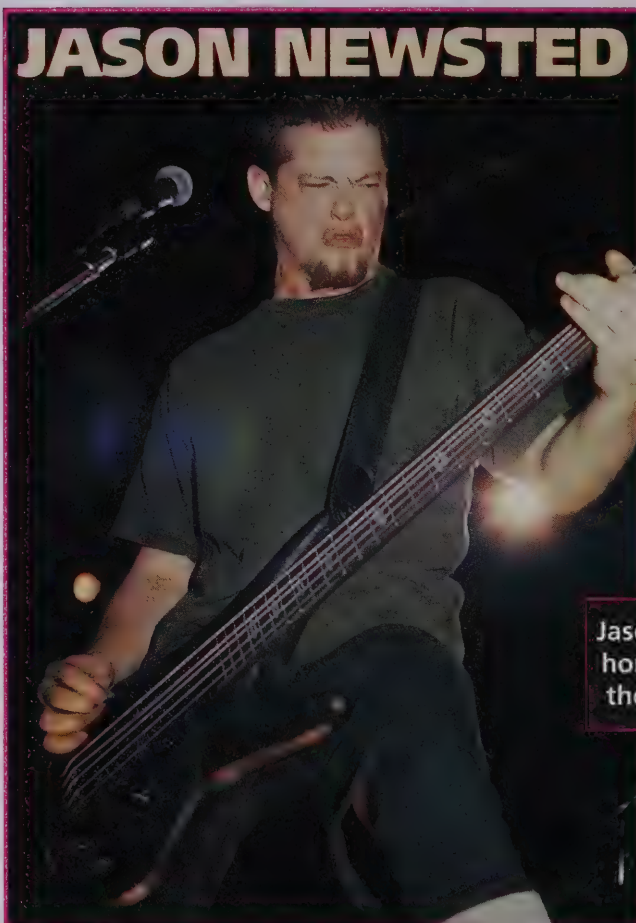


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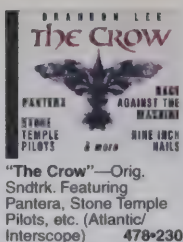
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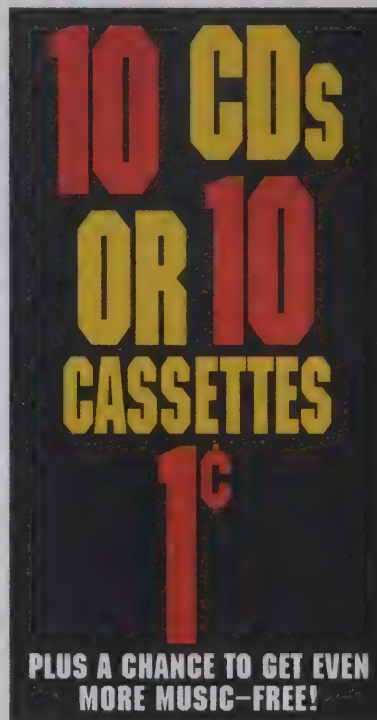
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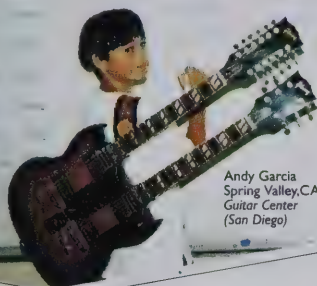
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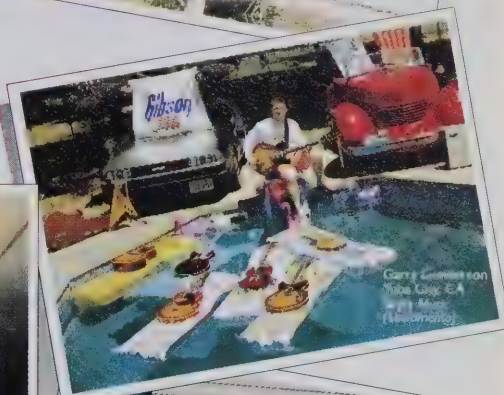
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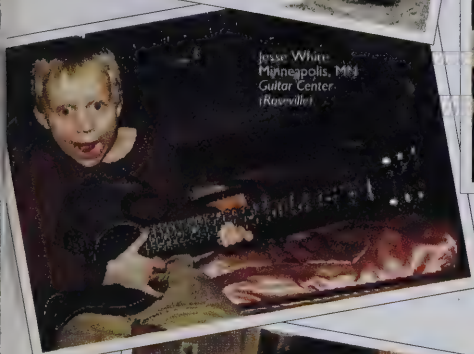
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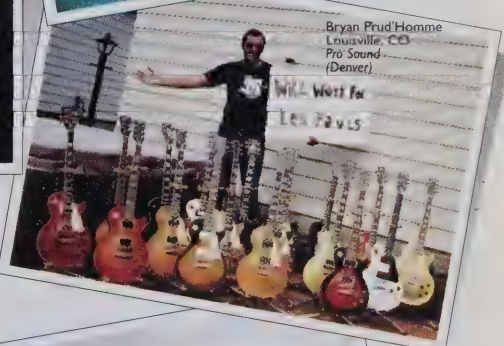
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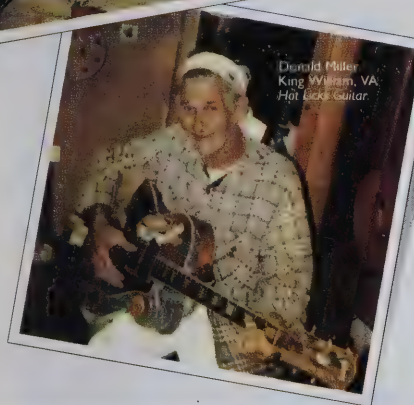
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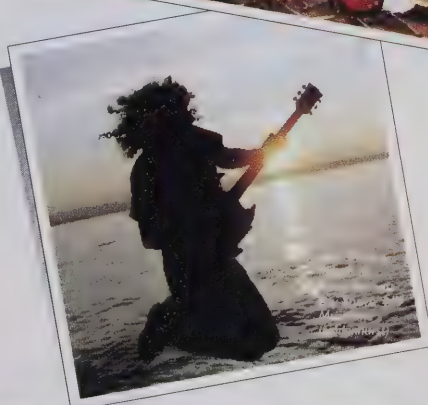
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GAME BYTES

ESPN NATIONAL HOCKEY NIGHT/Genesis/Sony Imagesoft

With the hockey season currently in the dumper, the best place to find hockey action is on your home video game system. Unfortunately, though, the new **ESPN National Hockey Night** just doesn't fill the void.

While there have been far worse hockey carts that this, what ultimately drags **ESPN Hockey** into the penalty box are the little nuances that make other hockey carts, like EA's **NHL** series, so great. For example, the sound—provided by a grade school Casio keyboard—is atrocious. Not to mention the fact that the crowd in **ESPN** wakes up only every few minutes, and it all adds up to one terrible-sounding game. As for the visuals, the players skate with realism and fluidity and lend at least a slight air of authenticity to the game.

The controls are solid, the action quick and the hitting hard—pretty much the way hockey should be. But while leveling opponents with a crushing body check is always a thrill (and very easy to accomplish in this game), it leaves far too much room for penalties. And being able to take out just about any player on the ice also makes scoring (for either side) extremely difficult. Count on scoring next to nothing.

Other problems with **ESPN National Hockey** include a limited view of the ice (making it nearly impossible to find your teammates), the lack of goalie control and no replay feature (both of which would have made more sense than the "Fastest Man" and shooting practice modes that are included.) All things considered, **ESPN** offers some decent hockey action—but **NHL '95** still kills it.

GRAPHICS: 8/SOUND: 6/CONTROLS: 8/OVERALL: 7.5

GENERATIONS LOST/Genesis/Time Warner Interactive

Generations Lost is like two games in one—two already existing games, that is. Combining the gameplay style, look and feel of **X-Men** and the intrigue, sound and movement of **Flashback** (not to mention the mystical plotline commonly found in any RPG), TWI have come up with a solid action/platform game in **Generations Lost**.

With large, detailed characters and well-drawn backgrounds, **Generations Lost** is a visual treat. The gameplay, however, can be rather frustrating. The levels are huge, and continue points are rare. Add to that enemies that are hard to kill and shaky controls, and you'll be slipping off ledges and falling into chasms right from the get-go. And that's just the basic action—wait 'till you're faced with brain-bending puzzles and seemingly impossible situations. Thankfully, it is this high degree of difficulty that makes **Generations Lost** rank high above the average platform contest.

GRAPHICS: 8.5/SOUND: 8.5/CONTROLS: 7.5/SAVE: yes/OVERALL: 8.5

JURASSIC PARK II: RAMPAGE EDITION/Genesis/Sega

The recent release of **Jurassic Park II: Rampage Edition** for the Genesis marks the first time in video game history that the sequel to the game was released years before the actual movie sequel. And, if the mediocre action of **Rampage Edition** is anything to go on, Sega should have waited at least until the inevitable sequel to Spielberg's dino-gone-awry blockbuster is eventually released.

Like the first Genesis version of **Jurassic Park**, you can once again play either as Dr. Grant or the fictional Raptor. You possess the



same weapons, moves and attacks as before, and the same crummy controls with which to guide your character. And luckily, for those looking for the same gaming experience they had a year ago, there's the same assortment of slashing, spitting, ramming dinosaurs. Nothing new by a longshot.

To make matters worse, **Rampage Edition** isn't even as good as its predecessor. The graphics are awful (very two-dimensional, with sickly-looking dinosaurs that lack details).

But does that make **Jurassic Park: Rampage Edition** a bad game? Not really. In fact, it does have its moments and offers some decent run-for-your-life-and-shoot-anything-that-moves action. Let's just hope the next **JP** movie is better.

GRAPHICS: 7/SOUND: 8/CONTROLS: 7/SAVE: no/OVERALL: 8

SCOTT COLLIER

BROTHER CANE

Photo by Neil Zlozower



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CAUGHT IN THE ACT

BY SAM WINTERS

NINE INCH NAILS

The crowd milling about outside the bustling mid-town arena that Nine Inch Nails was playing that evening was a strange lot. Some were dressed to-the-max in "alternative" cool, taking on a casual appearance that one sensed was as studied and deliberate as could be. Others looked like they had just stepped out of some underground sewer system, clad in dirt-caked jeans and strategically ripped T-shirts. And then there were those who had wandered by just to see what was going on with rock's hottest band; they were dressed more like preppies on parade than any sort of grunge monsters. Yet, somehow, all seemed welcome, all seemed at home as they stood in line to see Trent Reznor and his boys. Maybe it was the fact that NIN had established themselves as such a potent live band—maybe it was just because that night's show was the unquestioned "in" place to be. Whatever the reason, some two hours before show time the sold-out concert was certainly a bee-hive of activity.

On near-by street corners bootleg T-shirt vendors were doing brisk business, selling their wares for \$10 each—less than half of what similar products were costing inside the arena. Everywhere one looked, scalpers patrolled, flashing their hand-full of prized ducats and shouting out the universally understood two word battle cry, "who needs?" Cops milled around, seemingly oblivious to the sundry "illegal" activities taking place practically under their noses. They were there for "crowd control" according to the sergeant in charge—though *this* crowd seemed to be in little need of control. They were loud, they were boisterous, they were even a little obnoxious, but they were orderly.

Inside the arena, Reznor was oblivious to

the activity going on in the streets surrounding him. NIN's main man seemed wrapped in a world all his own, quietly sitting in his dressing room getting himself psyched for that evening's show. In the short span of three years, Nine Inch Nails have garnered a reputation as one of rock's most dynamic—and unpredictable—concert attractions, and Reznor knew that for the next two hours thousands of eyes were gonna be watching his every move.

"This tour is really helping to establish Nine Inch Nails as one of the most exciting bands in the world," a NIN spokesperson said. "I think after their Woodstock performance so many more people realized what a great band this is. That was a very his-

Nails' set was as lean, stark and powerful as was that memorable show last August in upstate New York. Relying on key-boards and prerecorded computer-generated tracks, as well as on the tight musicianship of the band that surrounded him, Reznor enthralled the house with his sinewy stage moves and gut-wrenching vocals. Songs such as *Closer* and *Pigs* from their recent hit album **The Downward Spiral**, were mixed with earlier material like *Head Like A Hole* to create an intense and electrically-charged performance. For over 90 minutes Reznor had the packed throng eating out of the palm of his hand, and they seemed only too happy to worship at the Temple of Trent.



Trent Reznor:
Putting on the
greatest show
on earth?

toric show for them in many ways. Before that, there was a strong core following who appreciated them, but the masses needed to be educated. All of a sudden millions of people knew who Nine Inch Nails were. That show really helped make this tour such a success."

While they didn't appear on stage dressed in the cloak of mud that served as their Woodstock wardrobe, Nine Inch

"That was the greatest show I've ever seen," one sweat-drenched fan said as he exited the arena at show's end. "I've seen 'em all; Guns N' Roses, Metallica, Pearl Jam...you name 'em, I've been there. Nobody else can create the kind of feelings that Nine Inch Nail can. I'm honored to be here, that how strong I feel about this band. I pity anyone who doesn't get the chance to see 'em live."

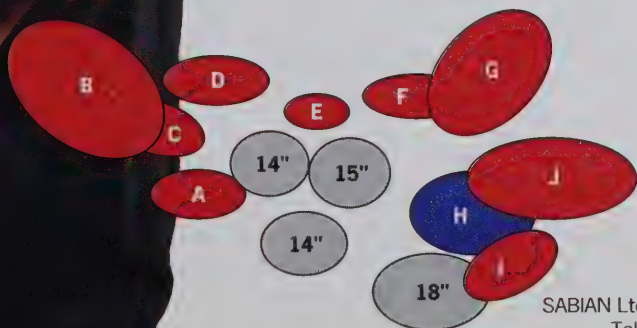
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PICK HIT

BY BRYAN HARDING

Orange County, California; home of "Reagan Republicans" and one of the last true bastions of conservatism left in this great land of ours. So what the hell is a band called the Offspring—one of the most energetic and unconventional punk/rock units to come down the pike in years—doing in Orange County? The answer is simple. The stifling, "BMW and country club"

miles away there's poverty, gang violence and people getting blown away on the freeway. You can't ignore that."

The Offspring have been communicating their angry yet appealing blend of pop/punk/surf/ska and rock since 1987 when the quartet first joined forces. Initially, there wasn't much of a call for their special talents, mostly since the So Cal area was still caught in the grip of the "mousse abuse" poseur rock L.A. music scene. But the Offspring stuck to their guns, serving as seminal forces on the then-burgeoning El Lay alternative scene, and playing shows where ever and when ever they got the chance. All their hard work finally paid off in 1991 when Bad Religion guitarist Brett

our view of life."

If the band felt people were rallying to their cause after the release of their first album, nothing could have prepared them for the incredible response afforded their latest release, **Smash**. Featuring the hit single *Come Out And Play (Keep 'Em Separated)*, the disc has emerged as one of the most successful indie releases in recent memory, selling over 700,000 copies at last count. With support from radio, MTV and the mainstream press, the Offspring have quickly established themselves as one of the guiding lights of the alternative rock music. Their sound is raw and energetic, yet at the same time it is infectious and instantly appealing. With a combination like that it would

THE OFFSPRING



lifestyle of Southern Cal proved to be the perfect fodder upon which vocalist Dexter Holland, guitarist Noodles, bassist Greg K and drummer Ron Welty grew up. They saw the "lifestyles of the rich and famous" firsthand, and they didn't always like it. In fact, as early as high school they decided to rebel against virtually everything their environment told them was "correct." They started listening to early So Cal punk pioneers like TSOL and the Adolescents, and used those influences to inspire their own musical tirades.

"Growing up where we did had some effect on our music," Holland explained. "If you want to get caught up in the fancy lifestyle, Orange County is the place to do it. But that kind of environment can also give you plenty of reasons to get a little pissed off. You see people living in a way that's oblivious to everything else, when just a few

The Offspring: "Growing up in Orange County had some effect on our music."

Gurewitz signed the band to his brand new Epitaph Records label. A year later the group released their debut disc, **Ignition**, that won them immediate praise as perhaps America's last great punk rock hope.

"Getting that record out was very good for us," Holland said. "It allowed us to broaden our following and really get on the road. You can only play clubs in your local area for so long before people start to get a little sick of you. It was time for us to spread our wings a little bit, and after the first album came out we were able to go over to Europe and play all across the United States. That was a really eye-opening experience for us because it proved that there were people everywhere who shared our attitudes and

appear as if the sky's the limit for these guys. Hey, they may just emerge from this whole ordeal rich enough to move into one of the big houses back home in Orange County.

"Ever since the SubPop type bands went mainstream, it seems like melodic punk could very well be the next natural thing," Holland said. "The stuff we play is actually kind of a stepping stone between rock and roll and punk rock. Some people have misconceptions that punk rock has no musical value. But bands like Bad Religion have been proving that just isn't true, and I hope that we're helping some other people realize that music can't be labelled that easily. You've got to listen to it, absorb it and enjoy it."

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HARD ROCK HAPPENINGS

Metallica's Lars Ulrich insists that the band's decision to sue their label, Elektra Records, should not delay the release of the Metallimen's next disc. The suit was brought on when promises given the band by Elektra's former president were not honored by the new administration. "We didn't want to do this, but we felt we had to," Ulrich said. "We've had a long, happy relationship with Elektra, and all we want is what we've been promised."

Pearl Jam recently upset people at their record label by delaying the release of their new album, **Vidalogy**, not once...not twice...but three times! While the label folks would *never* come out and express any dismay at their hottest property, inside sources say the band's decisions to move the disc's release from

October to November and finally to December, forced the company to change many of their pre-Christmas release schedules to accommodate the P.J. boys. By the way, the latest rumor has former Eleven drummer Jack Irons taking over the position left vacant by the Top Jammer's recent firing of Dave Abbruzzese.

Green Day's peppery vocalist Billie Joe recently answered those who feel the unpredictable frontman may be more than a little crazy: "I come out of a music scene where things are really liberated. I never worried about the way people are supposed to act, so maybe I am a little different. But I don't think I'm crazy. I do some crazy things, I admit that, and I'll probably do more crazy things in the future, but people shouldn't read too much into that."

Tesla report that they're "not disappointed" by the less-than-stellar initial showing of their latest album, **Bust A Nut**. The band apparently realizes that being away from the scene for over three years isn't the best way to promote a career, and that they're gonna have to be very patient if they hope to regain the platinum glory that characterized their previous discs. In the mean time, the Tesla gang has been on tour for the last month, and expect to continue on the road for the next year.

Slaughter have parted ways with their long-time label EMI Records. Despite rumors that the band had been "dropped", apparently label cutbacks forced the band to reach a mutual decision with label executives to leave. Work on the group's long-overdue third albums has been completed since last July, but exactly when—

and where—that disc will appear is anyone's guess.

Kiss are back at work in the studio working on their all-important next album. The rock warriors are well aware that their last two releases—**Alive III** and the **Kiss My Ass** tribute disc—were fun, but failed to add much to the Kiss legacy. According to Paul Stanley, the band's next effort will be designed to shoot the group back to up to the lofty "rock legends" plateau. "We've had a little extra time to write for this album," he said. "And I think people know that when we have the time to do something special, we do it."

Rumors continue to swirl around the Stone Temple Pilots. As the band's second album, **Purple**, rockets along on its dizzying trek to the top of the charts, stories continue to pop up regarding the band's rocky future. Apparently factions have developed within the band with brothers Robert and Dean DeLeo siding against vocalist Scott Weiland. Sources near and dear to the group insist there will be an Album Three, but after that who knows?

From the **Can It Possibly Be True** dept.: Can it be that Motley Crue are actually talking to former vocalist Vince Neil about possibly rejoining the band? While the musicians involved continue to avoid commenting directly about this matter, those close to the scene indicate that some tentative "feeling out" on the subject has taken place. With both Vince's and Motley's career far from healthy at the present time, perhaps a reformation is the only way of salvaging what was once the biggest act on earth.

DROWN *Hold On To The Hollow*



The debut album, featuring "WHAT IT IS TO BURN," "PIECES OF MAN" and "TRANSPARENT"

PRODUCED BY DAVE OGILVIE MANAGEMENT: Walter O'Brien & Andy Gould/Concrete Management INTERNET: drownpool@aol.com

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Led Zeppelin mania seems to be seeping the Earth. Following the performance of Robert Plant and Jimmy Page on their *Unleaded* MTV show, and the release of the **No Quarter** album which chronicled the event, demand for the pair to tour has increased dramatically. Promoters from New York to New Delhi have been battling to get the pair's name on the dotted line. Barring unforeseen difficulties, the Page/Plant partnership should be hitting the road in the U.S. by February.

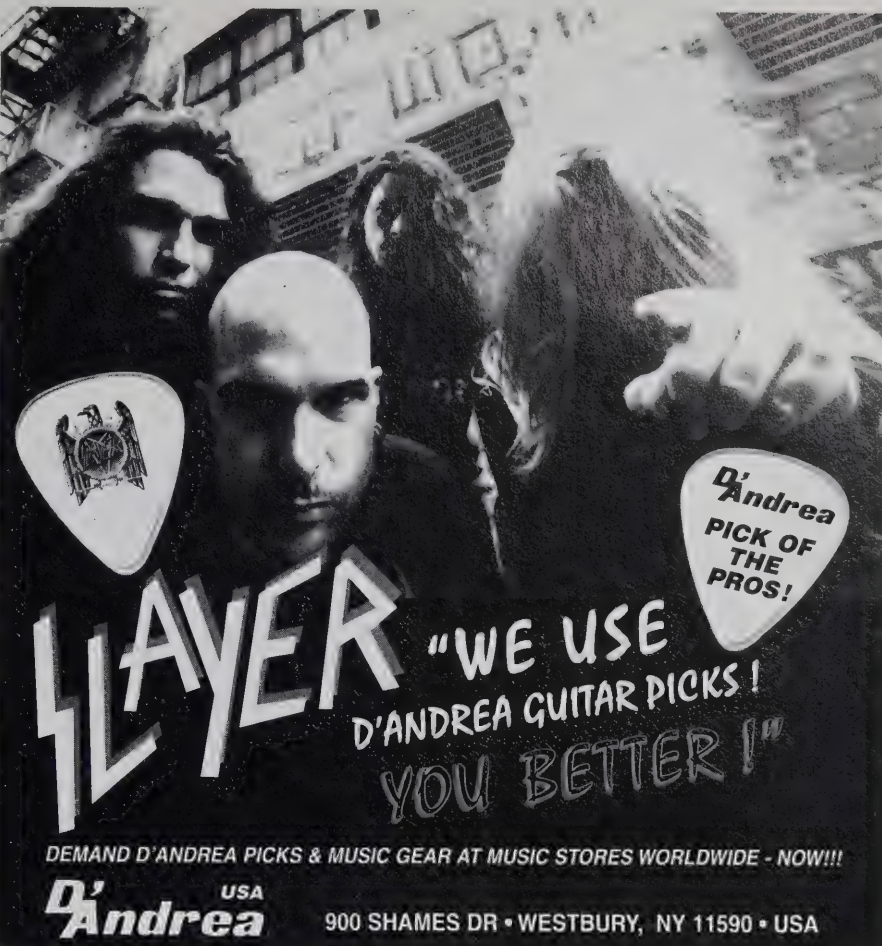
The mystery surrounding Guns N' Roses continues to get more *mysterious*. The latest word from the Left Coast has Axl Rose so caught up in his on-going legal battles (with both his ex-wife and ex-girlfriend) that he's decided to use any free time on a solo album—rather than on a new G N' R disc. In the mean time, Slash has finished work on his solo disc, **Snakepit**, which features, among others, Top Gunners Gilby Clarke and Matt Sorum and Alice In Chains bassist Mike Inez.

We want to make sure that you all can sleep well at night, so for you who have been up 'til the wee hours worrying about the fate of late-'80s glam-metal stars Warrant, here's the latest scoop; Jani Lane and the boys have signed a long-term deal with CMC Records—the same label that recently released new discs by Yngwie Malmsteen and Accept. Yes, Jani is still very much a part of the Warrant scene, though the band now features two ex-members of Kingdom Come, drummer James Kottak, and Rick Steier. Is this info a sure cure for your insomnia, or what?

Aerosmith have apparently mapped out their lives for the next three years. Their new greatest hit album, **Big Ones**, will represent their final release for Geffen Records (though the label does own the rights to release a "live" package at some point in the future—perhaps prior to Christmas, '95.) The Aero boys have already begun work on their next studio disc, which will be released by their new label, Sony, by summer. "We're always busy," vocalist Steven Tyler said. "That way we stay out of trouble."

Another band hard at work in the studio is White Zombie, who are toiling on their first release since **La Sexorcisto**, released nearly three years ago. According to Rob Zombie, the band realizes that having the media and public focused squarely on their their next effort places some unexpected pressure on the group... but they're ready for it. "It'll be nice for a change," he said. "The last record came out when nobody knew who we were... or cared. This time, *everyone* cares."

The latest word out of the Ozzy Osbourne camp is that the Oz will be hitting the road early in 1995, following the release of his new album, **X-Ray**. The oft-delayed disc is finally complete—as is Osbourne's new band, featuring legendary guitarist Steve Vai—and Ozzy is biting at the bit (or is that biting at the bat?) to get out there and get going. "The day I sat in my house and realized I didn't have a band for the first time in 20 years was the day I knew I'd go on the road again," he said. "I haven't looked forward this much to touring in a decade!"



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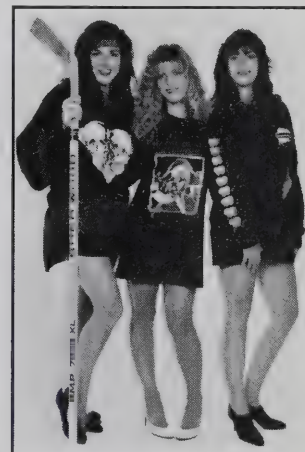
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DANZIG

BY HANK PETERS

DEALING WITH THE DEVIL

*"I've heard that I'm
some sort of racist
just because
I'm proud of
being white."*

Glenn Danzig: "All I ask is that people judge this music fairly."

Glenn Danzig may well be the most misunderstood man in rock and roll. If truth be known, Glenn has turned these myriad misconceptions into quite a profitable little career for himself in recent days—though he'd be the last one on earth to admit to cashing in on people's misunderstandings of his derring do. He's been called a racist, a satanist and just about any other "ist" you can think of that would place him squarely out of the public mainstream. But the black-clad, muscular Mr. Danzig couldn't care less. With the surprise success of his band's 1993 release **Thrall: Demonsweatlive**, which featured the MTV fave *Mother*, Danzig went instantly from underground status to the top of the hard rock heap. More than a decade's worth of struggle and neglect seemed to vanish overnight. But with more public acclaim came greater scrutiny, and certain statements that Glenn got away with when he was only consulting with his cult following of years past, suddenly began to make the mainstream media break out in hives.

There were comments that seemed to indicate that Danzig was a white supremacist. There were other statements that seemed to condone—if not outwardly support—beliefs that, shall we say, fall well outside of the traditional Judeo-Christian religious sphere. There were still other remarks destined to inflame the hearts and souls of Generation X—a group of kids desperately seeking someone, *anyone*, who could verbalize their hopes and dreams and help give their lives meaning. All the while Glenn Danzig was enjoying every moment in the spotlight. After so long a struggle just to get his viewpoints and his music heard, being swept up in such a frenetic media hurricane was more than he could have hoped for.

"It's been a very interesting experience," he said with a sly grin. "I've listened to and read just about everything that's been said about us. Some of it has been fair, and some of it has been rather ridiculous. I've heard that I'm some sort of racist just because I state that I'm proud of being white. I've never said anything against the blacks or Hispanics, and I certainly mean them no harm. But why should I be criticized for stating pride in what I am. Somebody must speak up for the white man in the country."

Danzig has done just that on a number of the songs which appear on the band's new album, **Danzig 4**. His statements are strong, yet truthful, digressing from the "politically correct" liberal guidelines that seem to pervade so much of contemporary music. While we're not indicating that Danzig's remarks will endear him to the Rush Limbaugh/Ronald Reagan conservatives out there (who probably *hate* everything Danzig stands for—just on principle), he realizes he's flying straight into the wind of current media sentiment. Nothing could make him happier. Throughout the band's new disc, Glenn tackles the difficult topics, from gang warfare to race relations, head-on. And if you take the time to listen to what he says with an open mind, it's hard to disagree with his points of view.

"All I've ever asked is that people judge this music fairly," he said. "In the past

Glenn's mind, such an attitude is both ridiculous and pathetic.

"I have heard that from people," he said. "And as far as I'm concerned, if that's the way they feel, I don't need them. Why do we have to stay at a certain level of acceptance for them to appreciate us? If they can't grow with us, if they really feel the music has been compromised one bit because MTV has started to play it, then they can go screw themselves. Maybe they should remember how many times MTV played our videos in the previous five years; the fact is they *didn't* play them! I'm not going to begin apologizing to anyone for any success that may have come our way in the last couple of years. I know we haven't compromised one bit. All you've got to do to realize that is listen to the new album."

Indeed, the songs contained on **Danzig 4** are as powerful, heavy and uncompromising as one would expect from Glenn and his boys. On such new tracks as *Brand New God*, *Until You Call On The Dark* and *Going Down To Die*, the band has laid down as powerful and unrelenting a musical attack as can be heard *anywhere* on the music scene. A few years ago much of this would be labeled under the catch-all phrase "heavy metal"—harsh, brutal, guitar-driven rock. Today, however, it's hard to figure out exactly what to call Danzig's musical



The boys enjoy the feel of platinum.

they've been so caught up in the image, or the rumors, that the lyrics and the music itself has been often overlooked. That's just unbelievably stupid. One of the things that bothers me most these days is that people tend to be so superficial, they'll react to what they *think* you mean and what they *think* you said rather than finding out what the truth is."

One such topic that's been getting Glenn's goat in recent days is the fact that some of his band's long-time supporters feel "betrayed" by the group's current success. The singer admits to being more than a little bothered by those who approach him with the news that they feel he "sold out" to MTV when the vid clip for *Mother* began to appear with startling regularity on the vid clip channel. They also have expressed dismay that MTV's two teenage miscreants, Beavis & Butt-head seem to have embraced Danzig with an almost unnatural fervor. To

diatribes. There's so much going on in virtually every song the band performs—both musically and lyrically—that a "mere" musical classification seem to be a gross injustice. Even Glenn himself is hard pressed to know where he and his music fit into today's rock scene.

"I can't say it's something I take time thinking about very often," he said. "It's my job to make the music. It's *your* job in the media to insist that it must be categorized for some unknown reason. Why must it fit into some neat little box that will then be compared to this band's music and then that band's? That is totally ridiculous. The whole point of music, and certainly the whole point of what we do, is to try and create something new, something that's very different. I guess some people are comfortable with that concept, and some people just aren't. I guess I can live with that."

MEGADETH



Megadeth: "We don't care what people call our music, as long as they listen to it."

MERCHANTS OF MENANCE

Megadeth's Dave Mustaine has never been one to care about how anyone views him. Love him or hate him, it's all the same to Dangerous Dave—he remains one of the most outspoken, controversial and talented figures the hard rock world has ever known. Unlike too many of his musical compatriots, Mustaine has developed an innate feel for which words, thoughts and concepts are capable of touching off a response nerve within the metal masses. And he's just the guy to probe that nerve with quick, powerful, precise rock attacks.

Having, in recent years, conquered the dual demons of drugs and drink, and now living life as a happily married family man, Mustaine has emerged as something of a rock and roll anachronism. Despite his more mellow personal life, and his occasional high profile persona as an television correspondent (he covered the Democratic National Convention for MTV), he's still managed to save up all of his vitriolic verbal fire for his music, continuing to spew forth lyrical tirades that leave no stone unturned. There are no sacred cows for Dave Mustaine; if you rile the main Megaman in any way, you're gonna hear his wrath roll like the thunder contained in one of Megadeth's classic rock opuses.

"I have my anger more in control most of the time," Mustaine said. "But when I get the chance it does come out in the music. That's my forum."

BY WINSTON CUMMINGS

Today, with the release of their new album, **Youthanasia**, Mustaine and bandmates Dave Ellefson (bass), Marty Friedman (guitar) and Nick Menza (drums) sit on the precipice of the kind of world-wide acceptance that they could only have dreamed about a few short years ago. With recent albums like **Peace Sells...But Who's Buying** and **Countdown To Extinction** having each passed the platinum sales plateau, no other band in the rock world seems better prepared than Megadeth for taking the hard rock form to exciting new frontiers. Even Mustaine's former bandmates in Metallica often seem too locked up by their own "legend" to really take the kind of chances that Megadeth present on their new album. This is "cutting edge" rock in every sense of the word, turning proven formulas inside out and creating entirely new forms of expression. Even the ever-wary, ever-cautious, ever-caustic Mr. Mustaine can't help but break a sly smile with all the praise being heaped upon him, often from most unlikely sources.

"Yeah, some of the people who dumped on us a few years ago seem to really like what we're doing now," he said, "But that's the way it is in rock and roll. If you can hang around long enough, people change their opinions about you—but that can work both ways. But this is a pretty exciting album. We tried to do some new things in some very new ways, and I think we succeeded. It's really satisfying to take some chances and know that

they turned out well."

Working through the scorching summer heat in the band's adopted home of Phoenix, Arizona, Mustaine and his men spent the better part of four months pouring their hearts and souls into **Youthanasia**. Aided by ace producer Max Norman (whose previous credits include work with Ozzy Osbourne and Pantera), the band chose to work in a huge converted warehouse where a mobile studio, especially designed for the project, was utilized. In fact, when the recording process was completed last August, the studio was divided into two separate pieces and trucked back to Los Angeles where Mustaine plans to either rent it to other groups or utilize it on future Megadeth projects.

"The studio was an interesting way of working," Mustaine said. "We basically realized we had enough with going to L.A. and working in the same places we've been in over the years. We wanted something new and stimulating, as well as something that was convenient for us. This way we were able to take our time and create the album we wanted without having the pressures of studio time build up on us. Anyway, it was nice to work in a city like Phoenix where the whole atmosphere was very relaxing and very conducive to making good music."

Throughout their new album, Megadeth once again prove that no band currently operating on the rock market can match them in terms of both social responsibility and commercial success. Yes, the likes of Rage Against The Machine or Downset may have a more radical social agenda, and Aerosmith or Pearl Jam may bury the Megamen in pure album sales numbers. But when it comes to the not-so-delicate blend of both key elements, Mustaine's liberal mindset and heavy-handed riffs have proven to be a magical elixir. With the new album arriving at a time when some industry pundits have begun to question the continued viability of pure, heavy heavy music, the success of **Youthanasia** represents an important musical statement— though Mustaine has little interest in



Marty Friedman
About to emerge as a six string star

"If you can hang around long enough, people will change their opinions about you."



Dave Ellefson
His songwriting shines on **Youthanasia**

being the unofficial spokesman for the heavy rock cause.

"Rock and roll has become such a catch-all phrase," he said. "It applies to a lot of different kinds of music and a lot of different bands. A few years ago I think it was a little confusing when people threw around a term like 'heavy metal' then threw everyone from Metallica to the hair bands in L.A. into the same category. That wasn't fair to anyone. But I don't know how many groups really think about what to call the kind of music they're making. I really don't care what people call this music, as long as they listen to it."

Having been away from the music scene for the better part of two years, Mustaine's next order of business is trying to decide the kind of tour he wants to see his rock warriors undertake. No matter how successful their last road jaunt might have been (and it was one of the year's highest grossing tours) and no matter how high their latest disc may have entered the charts, Mustaine knows that hitting the road these days is a risky proposition. But then, taking a few risks has been the key to Megadeth's success since Day One, and it doesn't look like things are gonna start to change now. More than likely, by the time you read this the Megamen will be back on the road, playing clubs, theaters or arenas— any place that they can set up their massive wall of amps. They're not out there to feed their egos or line their pockets, an all-too-common malady in rock circles these days. Rather, Megadeth is out there just to play music...their music.

"We don't really care where we play," Mustaine said. "There is an economic question involved with going on the road; you don't want to go out there and lose money. But if you're half-way smart, that shouldn't be a problem. Our primary concern is putting on the best show we can, and keeping ticket prices reasonable. That's a big issue these days, as it should be. We want as many people as possible to come out and see us, but we don't want them to feel ripped off in the process."

CANDLEBOX

"The name Candlebox comes from this Midnight oil song. It says something about a box full of candles. I don't know. Kevin is the one to ask about that. He really knows the whole story," Candlebox bassist Bardi Martin admitted.

It makes you wonder a little bit when a musician doesn't know where his band's name comes from. But don't lose faith in learning about the band from poor Mr. Martin. Fortunately that was the only question that stumped him. In fact, a quick test revealed that he could reply to the most trivial question about his band.

"If we were not musicians, what would we be doing? I would be a scuba diving instructor in the Bahamas or some tropical place. Somewhere that I could be laid back, mellow and totally in charge of my life," Bardi laughed imagining his bandmates with real jobs. "Scott (Mercadodrums) would run a health food store. Kevin (Martin-vocal) would be like Al Bundy, selling shoes. Peter (Klett- guitars)... well I don't know. Actually, I can not imagine Peter working. He's only had one job since I have known him. He



BY PAT MITCHELL

worked in a factory making wood stoves. For a week he came to rehearsal covered in that soot."

When Candlebox first appeared their name was always preceded by two words—Seattle and Madonna. The Seattle-based band is Maverick Records' entry into the world of rock. (Maverick is Madonna's label.) But, in fact, The Material Girl and the so-called grunge capitol of the world have very little to do with Candlebox. The real question here is what has served as an influence on this platinum-coated band?)

**Kevin Martin:
A future shoe
salesman?**

"It is easier to say what we are not. We are not grunge. We are not heavy metal. It's rock," Bardi stated. "I think, for any musician, one of the hardest things to do is define his music in comparison to everything else. We have been compared to everyone from Pearl Jam and the Black Crowes to Saigon Kick and Kik Tracee. I don't see it. I think the Pearl Jam comparisons are dying down. We were even compared to Extreme. I wonder what the hell that person was thinking. As a band, we

PHOTO: ANNAMARIA DI SANTO

POWERING PAST PLATINUM

are influenced by Hendrix and Zeppelin and the classics. But we all have our personal favorites. For example, Scott has cool jazz cats that totally influenced and excited him. I don't think there is another band out today that sounds like us."

It was this unique sound that enabled the band to quickly grab the attention of major labels. They also turned a few heads by selling out of their independently released demo tape in less than two months. The eight song demo was reportedly finished in 48 hours, though

our demo, we were able to record on credit," Bardi explained. "He had been doing a few small bands around Seattle but nothing big. We are going to use him on the next album. He is our friend and that was a major bonus. It's important to have someone who you could say, 'I hate that' and he could say

"If I wasn't a musician I'd be a scuba diving instructor in the Bahamas."

on the label. They sort of see this as an honor.

"The only time they said anything about the album, in an artistic sense, was 'turn up the vocals.' That is freedom. We got individual attention that we would not have gotten with a large label. Then it is also cool because Maverick has Warner Bros. behind them. There is a lot of muscle in that. We have the feel of an independent and the muscle from one of the largest record companies in the world behind that."



Bardi thrives on total accuracy.

"Okay, Actually it was more than 48 hours. 27 hours the first day and 26 hours the second," he admitted with a giggle.

When the band was picked up by Maverick, they were allowed all the time and money they needed to record in the now famous London Bridge Studios (Soundgarden, Blind Melon). Six weeks later they walked out with their self-titled debut album. They decided to rerecord and remix some of the songs from their demo. Seattle producer Kelly Gray, who had recorded their demo, returned to produce the Candlebox disc.

"Kelly was our first choice to do the album. We loved what he did on our demo. He had gotten us the deal with

the same thing to us without anyone getting offended. Kelly could pull more out of us because he knew what buttons to push to get what he wanted. When I got frustrated trying to get a track right, he would say, 'that was good, but you can do better. Try this.' That made a difference.

"We wanted to use all the songs on our demo. So we just reworked them. There were several things we wanted to change. It was just little things we knew could sound better. The demo had eight songs and six of them are on the album."

Several major labels made offers to Candlebox, but they chose to stick with Maverick. They were attracted to the fresh attitude at the label and its small size. Candlebox is the first rock band

Candlebox: "There's not another band out there that sounds like us."

Success to this band can not be measured merely by album sales, popularity or money. So what is Candlebox's ultimate goal?

"Just to play consistently," Bardi said. "We want to play theaters packed with people going nuts. I get off on the audiences going crazy. That is real. That feeling, that exchange of energy. We feed off the audience and they feed off of us. The circle keeps building and it is the most incredible thing in the world. When we can get that on a regular basis I feel we would have arrived, we would be successful."

Antirax: Live - The Island Years (Island) 03159

Extreme: Ill Sides To Every Story (A&M) 00119

Every Mother's Nightmare: Wake Up Screaming (Arista) 00133

Manowar: The Triumph Of Steel (Atlantic) 00346 \$

Dio: Lock Up The Wolves (Reprise) 00577



Tesla: Bust A Nut (Geffen) 05877

Stuttering John (Atlantic) 03287 \$

Jackyl (Geffen) 00654 \$

Tesla: The Great Radio Controversy (Geffen) 00839

Pantera: Vulgar Display Of Power (Atco) 80043



Jackyl: Push Comes To Shove (Geffen) 05875

HARD & HEAVY ALTERNATIVE

The Cult: Sonic Temple (Reprise/Sire) 01015

Primus: Pork Soda (Interscope) 01167

Porno For Pyros (Warner Bros.) 01429 \$

Jane's Addiction: Nothing's Shocking (Warner Bros.) 01967 \$

Ministry: The Land Of Rape & Honey (Sire) 02679

Soundgarden: Louder Than Love (A&M) 02698 \$

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Hole: Live Through This (GDC) 03053 \$

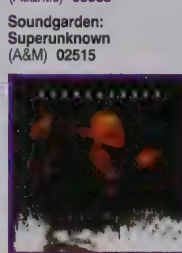
Helmet: Betty (Interscope) 04910

Soundgarden: Badmotorfinger (A&M) 05637

L7: Hungry For Stink (Reprise/Slash) 05795 \$

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Natural Born Killers/Sdtrk. (Interscope) 05994 \$

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Tool: Undertow (Zoo) 53661 \$

Ministry: Psalm 69 (Warner Bros.) 54648

Faith No More: The Real Thing (Reprise) 63719 \$

Nirvana: In Utero (Geffen) 90124 \$

Stone Temple Pilots: Core (Atlantic) 00981

Biohazard: State Of The World Address (Warner Bros.) 04933 \$

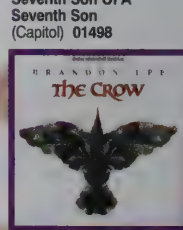
Ugly Kid Joe: America's Least Wanted (Mercury) 01204 \$

Iron Maiden: Number Of The Beast (Capitol) 01496



Bruce Dickinson: Balls To Picasso (Mercury) 05714 \$

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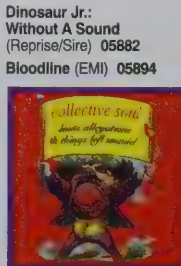
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North Carolina...the Tar Heel State...known nation-wide for tobacco, great college basketball and Andy Griffith's TV home of Mayberry. Perhaps you noticed that rock and roll was excluded from the above list. No surprise there. North Carolina is a kick-ass country state where NASCAR rules and Willie Nelson is king. Most of the folks down there can probably tell you the brand of grease Conway Twitty used in his hair but they'd be caught with their proverbial pants down if you asked them to name more than two Van Halen tunes.

Of My Youth. There's undeniably a free-spirited "hippie" '60s vibe running through much of Animal Bag's work, but that force is counterbalanced by a surprising heaviness that serves to unify the groups varied styles into a potent rock force. This is exciting, challenging and eminently entertaining music— something refreshingly alive on an all-too-stagnant current rock scene.

"We don't really keep up with all that's happening with new albums and new bands," Edwards said. "We listen more to the older stuff we grew up with. But by doing that I guess we may be a little out of touch

take by moving out there. We caught it just as everyone was beginning to grow their goatees and act like they were from Seattle. People in L.A. are only committed to being famous; they're not really committed to their music. They'll do whatever is necessary to become famous, and fame was never high on our list."

Despite their apprehensions about Los Angeles, the members of Animal Bag decided to give the town a shot, hoping that they'd get lucky before the town's strange nature got the better of them. As it happened, it took them two years of hard work, but after slogging through every club on the scene— on the legendary Sunset Strip, and off— they finally began to generate some record label interest. As it happened, the shifting winds of public taste worked in Animal Bag's benefit, for label A & R guys were out there looking for something "a little different", and these North Carolinians certainly fit the bill.

"L.A. served its purpose for us," Edwards said. "We didn't go out there to make the

ANIMAL BAG

IN THE GROOVE

Such is the cultural environment from which springs that unique musical amalgam known collectively as Animal Bag. Vocalist Luke Edwards, guitarist Rich Parris, drummer Boo and bassist Otis are proud of their Tar Heel roots, and equally proud of the fact that they've reached a "cult" status in the rock world by breaking just about every rule in the book. For example, they recorded their self-titled debut LP for all of \$40,000— tip money for most major label acts. They followed up their eclectic, though hard rocking debut with an all-acoustic EP, **Offerings**, that featured a cover version of an old Crosby, Stills & Nash tune and confounded as many of the group's fans as it pleased. And now they've returned to the scene with their third release in less than two years, a self-titled disc that places them squarely back in the progressive, alternative hard rock vein. What's someone to make of these admittedly unusual rock and roll animals?

"We've never really tried to fit in," Edwards said. "Maybe that's one of the reasons that our music is never very predictable. We never set out to record something unusual or different, it just seems to turn out that way. I think a lot of it has to do with the influences we have in this band. There's hardly a band or a style of music you could name that one of us doesn't like or listen to. And most of those influences end up in our songs at one time or another. It makes everything real interesting for us— it makes it exciting."

Animal Bag's musical influences run the artistic gamut. Among the names you'll hear pop out of the band's mouth when asked about their favorite bands will be Black Sabbath, Creedence Clearwater Revival, the Rolling Stones, Slayer and Culture Club. And, believe it or not, elements of each and every one of this diverse congregation of rock talent can be heard running through such new band offerings as *Stupidity For Arts' Sake*, *Spirits Of Grass*, *Irritation Network* and *Death*

with some of the stuff that's goin' on out there. I kind of laugh when people say how we fit into the music scene so well, because we're not trying to fit in at all. But we don't mind. People are supposed to like what we do. That's why we're makin' music in the first place."

Animal Bag has been playing their special brand of rock and roll for the better part of

"We never set out to record anything strange— it just works out that way."

seven years, ever since they first joined together and started playing in red neck bars in and around their home town of Charlotte. Two years later, in 1989, after they had played just about everywhere they could in the local area, they had the bright idea of heading out west, believing that L.A. was the center of the rock universe. What they didn't realize, however, was that at that exact moment the crown of rock supremacy was venturing north to Seattle, leaving El Lay as a confused, somewhat out-of-fashion musical showplace. By the time the Animal Bag boys got to the City Of Angels, they were shocked by what they encountered.

"The music scene in the city was really in a bad way," Edwards said. "All you had were a bunch of poseurs who weren't good enough to make it when L.A. was hot. It was really kind of sad. We really kind of liked L.A. in a number of ways— it was sure a refreshing change from Charlotte— but it didn't take us long to realize we had probably made a mis-

BY ROGER WILCOX

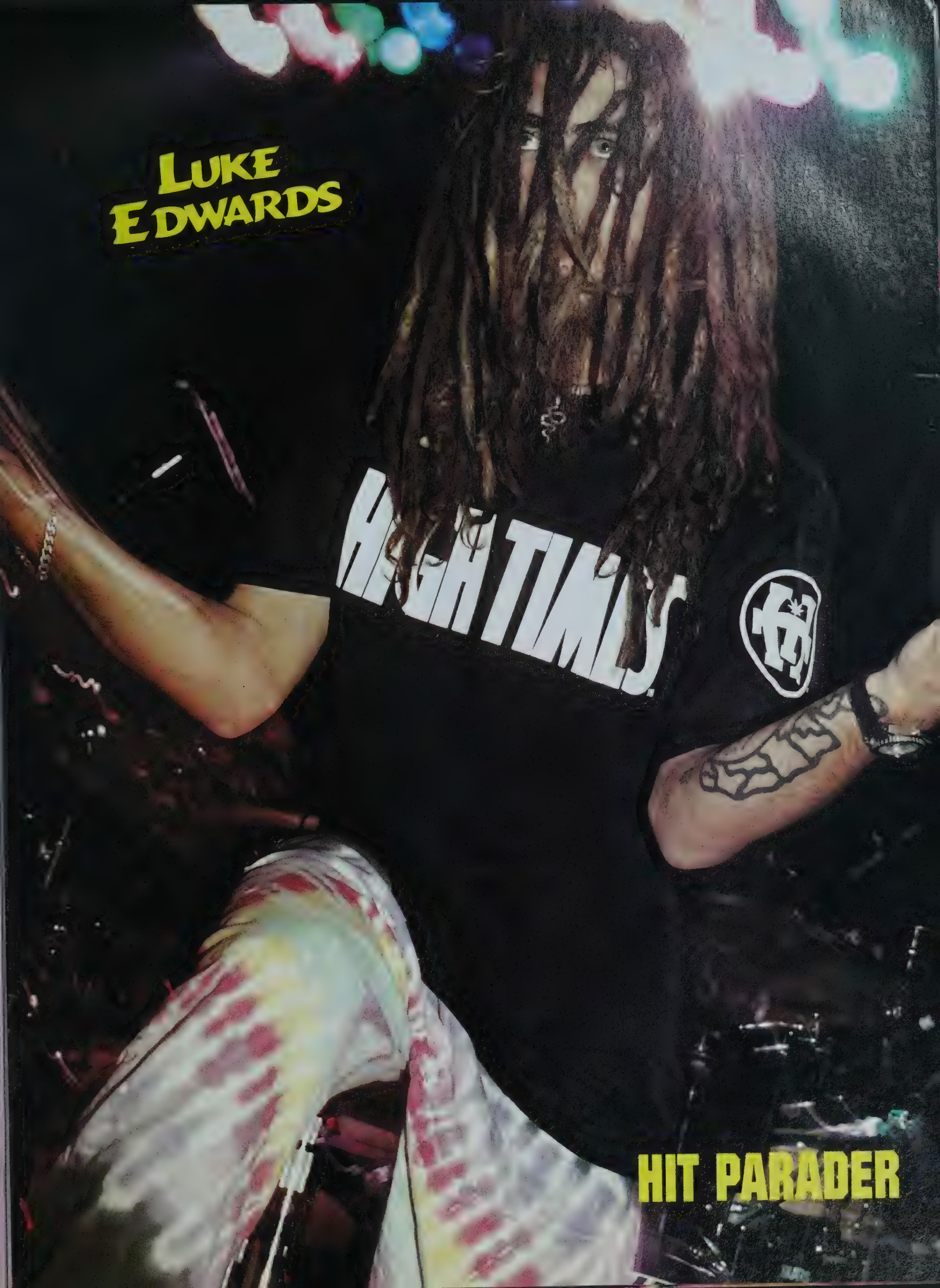
scene. We went there to attract some attention. We knew you had to go where the action was. It worked for us."

Soon after signing their record deal the band was handed \$40,000 to record an EP of four or five songs. Being the bang-for-your-buck country boys that they are, Animal Bag figured they could record an entire album for that kind of money. They were right. In less than a month they had recorded their debut album and filmed a video for their breakthrough song *For Everybody*, which was soon to sail up MTV and radio playlists. Animal Bag were on their way.

"We had five years of material to pick from," Edward said, "and we knew we could make the whole album for the money that was given us, so why shouldn't we just go and do it. Heck, we still had a ton of song left over."

Some of those songs were to appear on the band's next release, the EP **Offerings**. The record didn't sell as well as their debut, but it wasn't designed to. It was just supposed to showcase another side of the band's artistic personality. It did that in spades. But now along comes **Animal Bag**, the album many rock experts feel may be the real breakthrough disc for Animal Bag. It's powerful, it's poignant and it's intriguing— perhaps the perfect combination of ingredients for a band looking for big things to happen in 1995.

"We hear people talking about us and this album," Edward said. "They seem to be saying nice things. That's great. We're not one of those bands who don't care how people react to our music. We like what we do— we want them to like it too."



**LUKE
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HIT PARADER

MOIST

really important because it allowed us to go back into the studio and really make those songs sound the way we wanted them to."

With a major label jumping on the Moist bandwagon in late 1993, the band went back into the studio to rerecord the five demo tracks (including the aforementioned *Push* which has emerged as the band's first single and

Vancouver, British Columbia—a beautiful city located less than a hundred miles north of Seattle. In rock and roll terms, however, Vancouver might as well be on Mars. At a time during the early '90s when Seattle was emerging as the center of the rock world, Vancouver remained a backwater musical burb—a place known more for visiting celebrities like Aerosmith and Bon Jovi utilizing the town's Little Mountain recording studio (which is now closed) than for its own music scene. Some Vancouver acts decided to pack up and move south to Seattle in the hopes of being discovered. Others decided to stick it out in their home port and see what might develop. One of those "stay at home" bands is a quintet of unusual rockers who go by the name of Moist. Part alternative, part hard rock and part power pop, vocal-



WET & WILD

ist David Usher, guitarist Mark Makowy, keyboardist Kevin Young, bassist Jeff Pearce and drummer Paul Wilcox made quite a name for themselves in the Great White North. Now with the success of their debut album, **Silver**, these boys seem intent on putting Vancouver squarely on the hard rock map.

"Most of us didn't grow up in Vancouver," Usher said. "Everyone except Paul is from Ontario. We just all kind of wandered west at different times. I don't know if it was fate, but we all seemed to be looking for the same things out of life and out of music. Vancouver actually has a pretty happening club scene which gave us the chance to grow at a good speed and get more confident with our material."

Formed in 1992, Moist immediately hit the Western Canada club circuit, slowly putting together a most impressive song repertoire. Rather than waiting for a record label to come knocking on their door, the band decided to take things into their own hands, going into the recording studio to lay down a nine-song demo tape. The two-day recording ses-

BY ROB ANDREWS

sions cost the band a grand total of \$360, and laid the groundwork for their eventual signing, since five of the demo's nine tracks survived to make it onto **Silver**. To offset their recording costs, the band decided to release their demo

"A record label might give you things at one end, but they take it back at the other."

tape on a Canadian indie label—the run of 500 cassettes sold out within weeks! From there, one of the songs, *Push*, started popping up on radio stations throughout the nation. Moist were on their way!

"College stations, in particular, really got behind our tape," Usher said. "They played *Push* but they played other songs too. I think it opened our eyes, and surprised us. But it also opened the eyes of people at record companies. That was

video), which along with six new songs, formed **Silver**. Such tunes as *Freaky But Beautiful*, *Kill For You* and *Into Everything* blended the band's special amalgam to rock, pop and grunge, creating an infectious, yet highly energetic musical elixir. Again, the group worked fast and cheap, getting it all done for a grand total of \$2,165! Heck, most bands spend more than that on beer while in the studio. Then, as if that wasn't enough, the group managed to produce a top-notch video for *Push* for an additional \$2,000! It boggles the mind to think that only a few years ago a major label band wouldn't even *think* about beginning a new album unless they had a minimum of \$150,000 dangling in front of their faces.

"We had to pull in a lot of favors," Usher said. "But we managed to get everything done. We never saw a reason to spend a great deal of money. We're smart enough to know that nothing is free. A record label might give it to you on one end, but they always take it back on the other. We figured we'd just go make the best record and video we could for as little as possible. That way we knew that whatever money we made we could keep. Maybe that's just a down-to-earth Canadian way of looking at things."

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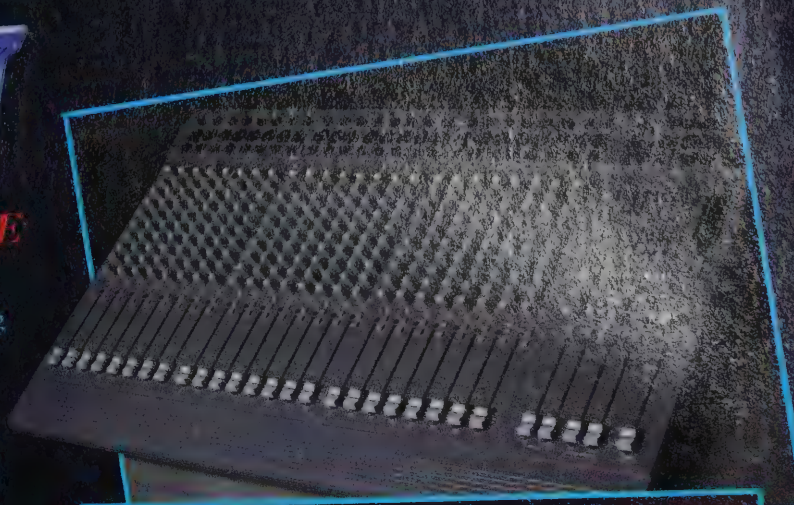
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Queensryche are back! After a nearly 10-year absence from the recording scene, these seminal Seattle rockers have returned with **Promised Land**, perhaps the most ambitious disc of their always ambitious career. Vocalist Geoff Nye, guitarists Chris DeGarmo and Michael Wilton, drummer Scott Rockenfield, and bassist Eddie Jackson have delved deep into their own creative souls to touch upon their recent battles with success as well as their drive to continue taking the rock realm to new artistic frontiers. Once again, on their new disc, they've come up with an incredibly powerful and compelling demonstration of just how potent a force rock and roll can be when it's presented with both style and substance. Recently we sat down with DeGarmo to learn more about the creative process behind the making of the band's latest effort.

Hit Parader: What does a band like Queensryche do when they're not recording or touring?

Chris DeGarmo: Basically, we just unplugged from the industry for a few years. We started living full lives, different lives than you can live when you're totally involved with the day-to-day operations of the band. We all felt a need to get away from the madness and get a little perspective on what we had accomplished up to that point. It was a period of reflection, which led us directly to what we tried to discuss on **Promised Land**. This record is very much a look inward for us, which is a very stark contrast to albums like **Empire** or **Operation: mindcrime** which were our way of looking at what was going on in the world around us.

HP: Why did you change your artistic perspective this time around?

CD: It was something that really wasn't a conscious decision—it just happened, something we felt we had to do. This album is a look at how we've changed as people, and how the band has evolved over the years. It's hard to present music from the same point of view after you've been in the music business for more than a decade, toured the world and enjoyed a bit of success. **Empire** sold over three million copies, which was rather overwhelming for us at the time. We were almost forced into taking some time off and reexamining where we wanted to go as a band and what we wanted to do.

HP: You mention you've changed as people over the years. How?

CD: We had certain preconceptions about what success was when we were young. We had bought into the western ideal that "success equals happiness", and all of the things that go along with that. Our whole culture is about consumerism—everyone has something to sell—and this album examines what we discovered. We found out that a lot of those promises of happiness are empty. We came off the last tour with all the things that would indicate that life should be easy. The album had done well, the tour was a big success, yet we discovered that there were things in our lives that were missing. It hits you

QUEENSRYPHE

FULFILLING THEIR PROMISE

BY ANDY SECHER

"We just unplugged from the entire industry for a few years."

But the fact is that when the same people stay together for a dozen years things do change—people change. That's a natural part of life. You gain experience and insight, and that all adds to your knowledge. It perhaps makes you want to pursue things differently. But I think as a unit, we're as strong today as we've ever been.

nation to accomplish certain things that we now have attained. Now, after having several successful albums, your priorities and perspectives change. That's only to be expected. But the music is still just as satisfying to me today as it ever was, and playing with the band is what I love to do. I believe that after a period of decision, we all came to the conclusion that Queensryche was something very special that held an important place in our lives. When all was said and done we realized the five people in the band are very much a family, and the things that unifies us is the music that Queensryche creates.

hard. You're still carrying all the emotional baggage from childhood. It doesn't go away. We had to examine that and come to grips with it the best we could.

HP: How does the album deal with such weighty subjects?

CD: The album takes a look at where we are after a pause in our career. It shows that perhaps the ultimate happiness is something that comes from within; it's not something manufactured or sold to you by the culture. People look at so-called "rock stars" and assume that their's is an ideal lifestyle. They don't look behind the empty image that they're handed. They don't realize that we have the same problems and the same hang-ups that they do. It was something that we had to come to grips with as we attained a number of career goals that we had strived for.

HP: How hard was it to reveal some of your private thoughts and emotions through your songs?

CD: It wasn't easy. Let's face it, most people when they look at themselves honestly, they don't necessarily like what they see. It's a real hard thing to do. But it provided an exorcism of sorts for us and allowed us to move ahead. I think we came through that period of introspection and then realized that while we may have climbed to the top of one mountain, there are many other mountains out there that still stand tall before us.

HP: Did all this introspection cause much tension between the members of the band?

CD: Actually, I'd have to rate the making of **Promised Land** as the most enjoyable studio experience we've ever had. We served as our own producers for the most part, and that allowed us to feel even more intimate with the music. We've all enjoyed a great deal of satisfaction with what Queensryche has accomplished over the last 12 years, but this album was unquestionably very special to us.

HP: Is playing in Queensryche as much of a kick for you today as it was in, say, 1985?

CD: It's different because then there was almost a blind determination

QUEENSRYCHE



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PANTERA

READY FOR ACTION

BY JENNIFER FUSCO

UNSCARRED

Throughout their history, Pantera has seemingly managed to avoid the kind of controversy that threatens to destroy so many other bands. Their attitude is simple: seek out crowds of riff-loving rock mongers and destroy 'em with their sonic blasts of guitar dynamite. Recently in Europe, however, in the last leg of their **Far Beyond Driven** tour, a crack, of sorts, may have emerged in Pantera's seemingly impenetrable metal armor. It was discovered that vocalist Philip Anselmo was traveling from town to town apart from bandmates Dimebag Darrell, Rex and Vinnie Paul. Was this a sign of trouble—the first indication that Pantera's meteoric trip to the top was beginning to spin out of control? Or was this just another media misconception? We later found there was less to this apparent "problem" than met the media eye. It seems that after almost a month together on tour, Mr. Anselmo just needed a bit of time to himself. Thus, with some extra bucks in their pocket, the band merely hired two buses for their Euro-road trek just to provide Phil with some breathing room. According to the band, there's nothing more to it than that and all is well in the Pantera camp.

So enough about possible Pantera problems. After all, the band has had the best year of their career—a number one debut, a video in regular rotation. Packed arena shows. Who would have thought nine years ago that Pantera would be where they are today? What started out as a Texas club band (and a glam band, at that), has turned into something so heavy, so driven—so unstoppable.

Nine years ago, Pantera was dreaming of the big time—and reaching it *their* way. They shed the look that was being made famous by so many L.A. rockers back then and grinded it out on the tough-as-nails Texas bar circuit where they discovered a local fan following that just kept getting bigger and stronger. With the band's first major label release, **Cowboys From Hell** and its follow-up, **A Vulgar Display Of Power**, the rest of the world was introduced to what Texas had known for years—that Pantera's "power groove" was taking heavy metal to a new level.

But it is their latest album, **Far Beyond Driven**, that has truly reached the masses. In fact, it debuted at the coveted number one spot on the national charts, a feat attained only previously by such great rock and roll bands as Guns N' Roses and Metallica. "In this style of music, to have a record debut at number one is pretty incredible," said bassist Rex, "especially as heavy as that record is. It was kind of weird."

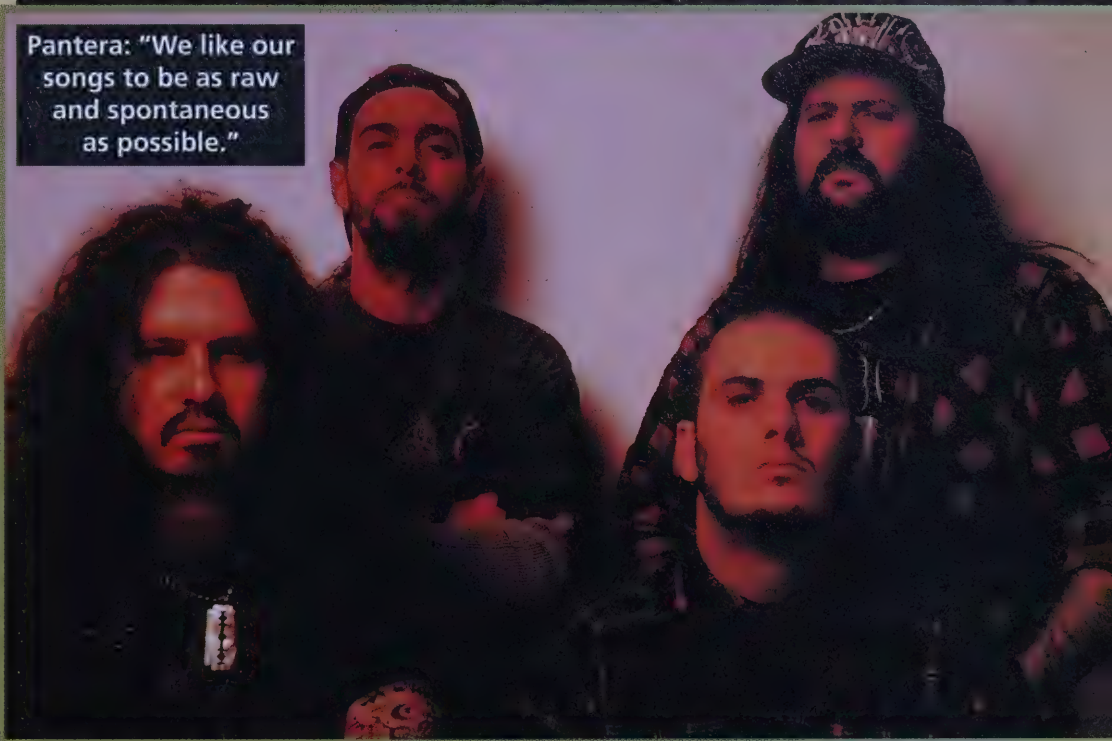
Weird indeed. But the nearly two million fans who bought **Far Beyond Driven** would be the first to admit that although it has attained commercial success, it is by far, their heaviest album to date. "It's a development, a bettering, an outdoing of the last album," said Anselmo. "It's Pantera songs to the max." Intense tracks such as *I'm Broken*, *Five Minutes Alone*, *Strength Beyond Strength* and *My Third Arm* are as aggressive as they come and they capture the powerful, dynamic feel that has made Pantera so popular.

How did they achieve that spontaneous, live feel that dominates throughout **Far Beyond Driven**? By going straight into the studio and just jamming the night away, that's how. For the first time in their recording career, they went in without any preconceived musical or lyrical ideas at all—for most bands, a most scary notion. But for Pantera it proved to be a natural process and a successful approach. "We didn't start with a whole bunch of songs pre-written," explains Phil. "We just got together, smoked, drank and jammed. And right after we'd write a song, we'd go in and cut it." Adds Rex, "In the past, we always did demos of the songs we'd written first. Then,

"When we write, we just get together, smoke, drink and jam."

when we went into the studio to record, we were always trying to compete against the demos. When you come up with an idea, your first instinct is always gonna be right. You can't second-guess it, it just doesn't make sense to do it that way. We wanted to get it as raw and spontaneous as possible."

Pantera: "We like our songs to be as raw and spontaneous as possible."



For hard-core Pantera fans, **Far Beyond Driven** was an unbounded success from start to finish. It achieved that thunderous sound they've come to expect, but with a few new twists. Perhaps the biggest surprise on the album is the last track, *Planet Caravan*, their reworking of the classic Black Sabbath tune. The track was originally intended for the **Nativity In Black** compilation tribute album, but rumor has it that it wasn't submitted to the record company execs in time. Who knows who was responsible for that mishap? But things have turned out even better for Pantera since it ended up on their own disc. Yet Phil downplays its impact. "We didn't get to be on the compilation but we really liked the track and thought it sounded great." So they decided to include it on the record "without the intention of making a radio hit out of it."

But *Planet Caravan* has turned into a massive radio hit, and an MTV staple. Don't think

for a minute, though, that the band has sold out by recording the dirge-like strains of this "ballad." Pantera admit that the attention the song has received has come as quite a surprise since it was only intended to pay homage to a band that has greatly influenced them. While they're certainly not complaining about the success of the single, they're not bragging about it either. "We'll take it," admitted Rex. "We've never had the commercial success before, so it's pretty cool. The more people get to hear it, that's great, but at the same time we never intended to do that with that song."

Pantera expect that some unsuspecting record buyers who think **Far Beyond Driven** will be full of songs like *Planet Caravan*, will be shocked when they hear the rest of the material. "Yeah, people are gonna be surprised," says Rex with a laugh. "They'll put on

the record and hear the first track, *Strength Beyond Strength*, and they'll flip."

The real flipping is being done at Pantera's shows, however. They've graduated from clubs and have been touring arenas across the globe. If you thought you've been a part of a big mosh pit before, you ain't experienced nothing until you've witnessed the entire floor of an arena slammin' against each other to the brutal riffs of Pantera. Such was the case recently in New York when the band finished off the American leg of their tour. Rabid fans were jumping over the railings, flying past security guards and hurling themselves at the stage. "I think, in general, the fans who come out know what kind of show we're gonna put on," said Rex. "We're not gonna throw on some big spectacular laser light show or anything. We do have a bigger sound system, but I think half the show is the fan's reaction to what's going on and what they do."

PHOTO: JOE GIRON

PHOTO: FRANK FORCINO

GREEN DAY

ANGRY YOUNG MEN

BY DEAN "DIRT" MCGHEE

We've gone through a lot to get here, but it's been fun.

HP: You've been called the "saviors" of punk rock. Do you like playing that role?

BJ: I guess so, only because we're more of a punk band than anything else. It's not like punk hasn't been around, because it has. We're just the only punk band in the last ten years or so that's managed to break out. Most of the bands that are popular today seem to be "alternative" rock bands. But, honestly, to my ears a lot of what they're doing is no different from what the dinosaur rock bands of the '70s—groups like Queen and Led Zeppelin—were doing. Punk has more energy and it's more accessible. A lot of the music around today is just as bloated and overdone as the stuff it's supposedly the alternative to. That doesn't make much sense to me.

Billie Joe: "The fact that we're selling a million records is kind of hysterical."

Few bands have burst upon the rock scene with more energy, enthusiasm and aggression than Green Day. With a sound and style that recalls the halcyon days of mid-'70s British punk rock, this California-based trio—comprised of guitarist/vocalist Billie Joe, bassist Mike Dirnt and drummer Tre Cool—have provided rock and roll with a much-needed kick in the ass. Their debut major label album, **Dookie**, has soared to the top of the charts, spawning a string of hit singles and propelling the band to sold-out concert status, seemingly overnight. But the trip to the top hasn't been a particularly fast or easy one for these proto-punkers. In fact at times it's been quite difficult. We learned about the band's climb to the top, and how they're handling their new-found fame, during this conversation with the hyperactive Billie Joe.

Hit Parader: People look at Green Day as a classic case of an "overnight sensation," how true is that perception?

Billie Joe: We've been around for a long time—nobody knew about us. We've played in clubs back home for years, and we always had a pretty

solid following. It was never anything like it is today, but we always had fans who came to see us. But **Dookie** is actually the sixth record we've done. We had two albums and three EPs out before this. But I think people look at us, see that we're all young, and assume that we just started out.

HP: You seem to be down on much of today's rock scene.

BJ: The only thing I can say about that is that too many people seem to take themselves so seriously these days. I hear some of that music and wonder what it has to do with what I consider rock and roll. It's good music, but the stuff I like has always been fun, high energy things. There hasn't been much music out there recently from guys like us—people who just want to have a good time. One of the reasons I always wondered if we'd make it was because we *never* took ourselves seriously at all. But maybe that's the reason people like us. The fact that we're selling a million records and playing in front of 30,000 people is really kind of hysterical.

HP: Has the degree of success you've enjoyed been a surprise to you?

BJ: The success has been a surprise. There was no way of expecting that the record would do so well. We've always had a good following, but what's happened over the last six months or so has been really strange. But you've got to just keep your perspective on things. You've got to make sure your friends know that you're still the same idiot you were before the record started to sell. I know enough about the way rock and roll works today to realize that a little

like 'em. But we're comfortable with who we are and what we're doing. To me, that's still the most important thing.

"We've been around a long time—nobody knew about us."

that we basically went on stage for 35 minutes, and then got off stage. It was really quick. That was nice because I had just gotten married and it gave me a chance to spend more time with my wife. Playing at Woodstock was strange because of the conditions. We made the best of the mud, and we got into a bit of a mud fight with the fans—it was a lot of fun, at least until we started to get hit by the mud. Lollapalooza was an on-going thing, so there was more of a rhythm to that than there was to Woodstock. That show was a total blur.



PHOTO: MICHAEL MULLER

success today doesn't mean that we're gonna be successful ten years—or even one year—from now. Things change so quickly, so our attitude is just to enjoy what's happening while it's happening.

HP: Maybe success hasn't changed your perspectives on life, but has it changed your musical attitudes?

BJ: Nah. I don't think anyone in the band really knows where our music is going, but we're not worried about it either. Right now we're on the road playing our songs, and people seem to

Green Day: "We're more of a punk band than anything else."

I just want to see us keep growing and trying a few new things, while keeping our energy. As long as we keep progressing, and enjoying what we're doing, I'll be happy.

HP: You played at both Woodstock and Lollapalooza. How would you compare those experiences?

BJ: What was similar about them was

HP: Would you rather play in front of 350,000 people, like at Woodstock or in clubs where you can see everyone's face.

BJ: I like playing anywhere I can. If we play in clubs, we enjoy it and try to make sure the fans have a good time. That's where we feel most at home because we've been playing in clubs for years. But if people want us to play bigger places, and the people are still having fun, then there's nothing wrong with that. We'll play anywhere at any time.

PEARL JAM

VITAL INFORMATION

BY ROB ANDREWS

Fans would like to believe that rock and roll bands are like families, that no matter what petty squabbles may occur between group members, at day's end all is forgiven and life goes on. The fact of the matter is, however, that despite the traditional cries of "brotherhood" that are issued by seemingly every band in the land, most rock bands are run more like

many long-time band observers, not so much because Abbruzzese was such an integral part of the band's creative process (honestly, name a drummer who is), but more because of the unique chemistry that Pearl Jam had always put forth. Vocalist Eddie Vedder, guitarists Stone Gossard and Mike McCready and bassist Jeff Ament had always come across as an "all for one, and one for all" unit where any personal conflicts (and this unit has had plenty of those) would be put aside in order

lengthy careers.

The latest casualty of this "thanks for your time, but no thanks" attitude is Pearl Jam's former drummer Dave Abbruzzese, who was

fired last August, shortly before the band's latest album, **Vitalogy**, was scheduled to be released. The move shocked

Pearl Jam: "We find it funny that people read so much into everything we do."



major corporations than they are families. Personnel decisions are usually cold and heartless—made for "business reasons" as often as they are due to any personal grievances. Don't believe us? Well, then ask everyone from Ace Frehley and Izzy Stradlin to David Lee Roth and Vince Neil. They were not-so-politely informed their services were no longer required at the height of their respective band's popularity, and at a time that their personal fame was at its peak. It's actually a time-honored rock "tradition" to fire somebody if they no longer fit into a band's plans—for whatever reason. Rock legends, such as Deep Purple, Judas Priest and Black Sabbath have all gone through countless hirings and firings during their

to better preserve the band's musical integrity. Yet when Abbruzzese was canned—for what remain unknown reasons—it seemed to reveal the soft, vulnerable underbelly of rock's most popular act.

"For reasons that I don't completely understand, the other members of the band decided that it was necessary to fire me," Abbruzzese said. "I was not aware of their decision, not aware of it, nor do I agree with it. But I accept it, and I'm proud to have been part of what Pearl Jam was."

While official news of Abbruzzese's departure was not made until late in the summer, rumors concerning his departure had

PHOTO: JEFFREY MAYER

PHOTO: RICK GOULD/ICP



**EDDIE
VEDDER**

HIT PARADER

**Stone
Gossard**

HIT PARADER



stretched back to the spring. At the time stories emanating out of the band's recording sessions indicated that certain Pearl Jam members felt the band needed a more well-rounded drummer, and that Abbruzzese was more comfortable with the band's harder material than with their more eclectic offerings. This is somewhat surprising considering Abbruzzese's diverse musical background, where in earlier years he had performed with a variety of acts that ran the gamut from jazz/rock to hardcore. Yet, apparently that wasn't enough to satisfy the men in charge. They deemed that a change was necessary... and one was quickly made.

"From what I understand this wasn't a spur-of-the-moment decision," a Pearl Jam insider revealed. "It had been brewing for a while. I believe it was partly a musical thing and partly a personality thing— but the musical part of things obviously was the most important. The music on the new album is a little more diverse than it was on the first two albums, and that places a different kind of pressure on everybody involved."

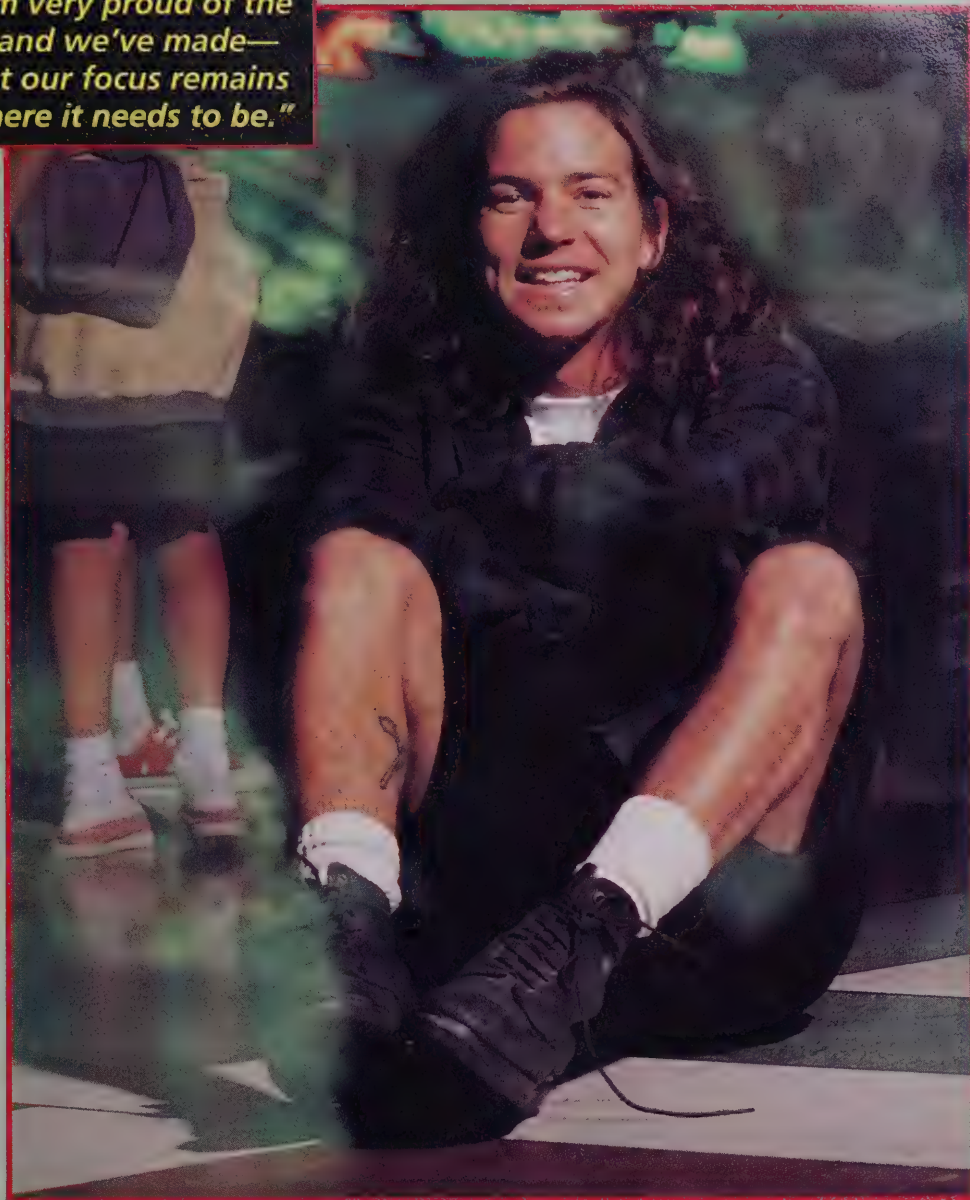
As many of Pearl Jam's fans will note, Abbruzzese wasn't the first drummer that has left the Jammers under somewhat mysterious conditions. Shortly after the release of the group's debut disc, **Ten**, original skin bashers Dave Krusen departed, to be replaced by Abbruzzese a few weeks later. At that time, just prior to the band's break-through success, little attention was paid to the move. According to those on the scene at that time, Krusen's move was made strictly for personal reasons and the band barely missed a beat once they hired Abbruzzese. Once again this time around, with the departure of Abbruzzese and the rumored hiring current Eleven skinbasher Jack Irons it seems unlikely that the change in drummers will do anything to slow Pearl Jam's rock steamroller. With the release of **Vitalogy** they appear ready to go back on tour for the first time in over a year (due to their lengthy battle with TicketMaster) and reclaim their title as the most successful hard rock band of the '90s.

"We're anxious to get on the road," Ament said. "The studio can be interesting, and we enjoy working there, but we love getting up in front of people and playing live. There's so much energy up there that you just get swept up in it. You just can't imagine what that feels like unless you're part of it."

It's a safe bet that over a million fans will be "part of it" when Pearl Jam returns to the tour trail. In fact, with the dual combination of their incredible popularity (their first

two albums, **Ten** and **Vs.**, have together sold over ten million copies) and ticket prices being held down to \$18, it might well be that tickets to the Jammers next tour will rank among the most coveted ducats of recent rock history. Ironically— in light of their historic fight to keep ticket prices down— some scalpers in major cities have already been asking for upwards of \$100 a ticket for Pearl Jam shows... and getting it! Such actions frustrate the band, but they realize they can't revolutionize the *entire* rock industry at least not in the immediate future.

"I'm very proud of the stand we've made— but our focus remains where it needs to be."



Vedder: "People elevate you... it's real easy to fall."

"I'm very proud of the stand we made," Gossard said. "It's one of those things where we've received so much support from everyone. A lot of musicians in other bands have come up to me and said that they really weren't even aware of the problems that fans were having with extra charges placed on their tickets. They supported us totally. We know there are still some other problems that need to be faced in the years ahead, but right now our focus is where it needs to be on— our music."

PEARL JAM

VEDDER VENT'S

BY
JODI
SUMMERS

There is a thing that happens when you are not as privileged and you start hanging out with a seedier crowd because you can afford to do the same things. And all of a sudden the big night out is sitting in somebody's trailer, smoking something or getting hold of some-

thing to put up your nose. It is really easy to get into the lower depths and get intertwined. But I was always aware of that kind of thing.
-Eddie Vedder

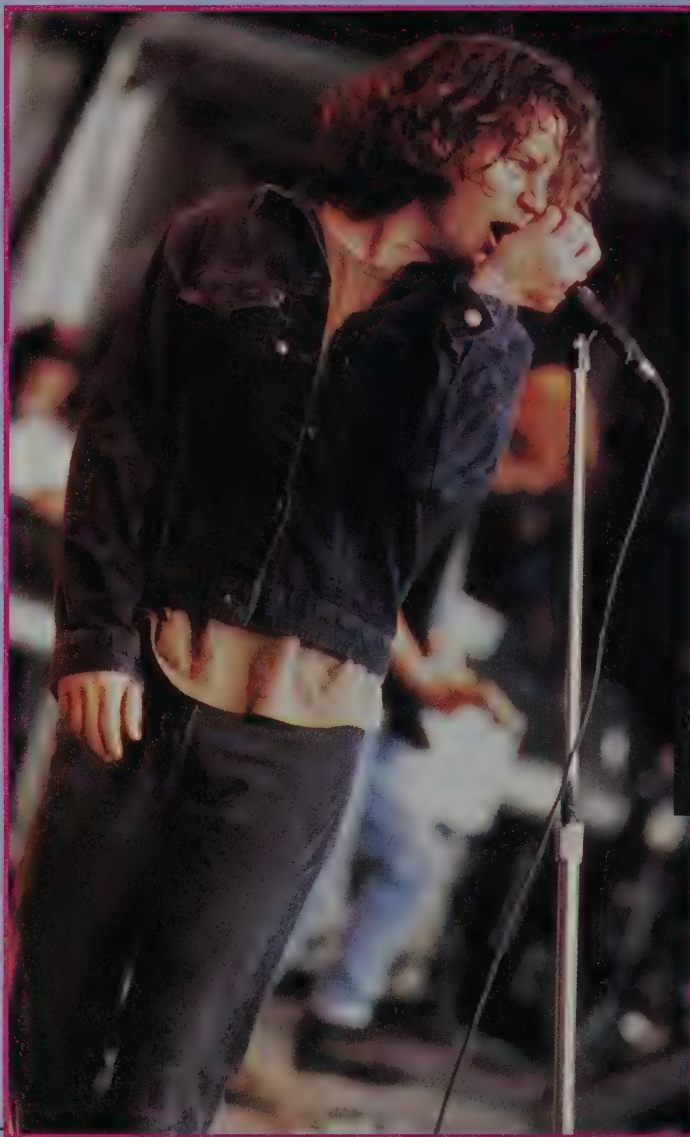
Something made me realize it was time to change my life or I was going to be just another loser.

Fame has been a difficult adjustment for everyone in the band, but it's been especially difficult for Eddie because he remembers the time he needed help and there was no one there.
-manager Kelly Curtis

Pete Townshend was probably more of a father than any real father I had.
-Eddie Vedder

I didn't like high school. They didn't treat me well. I had to work and I had to explain to my teachers why I wasn't keeping up. I'd fall asleep in class and they'd lecture me about the reality of their classroom. I said one day, "you want to see my reality?" I opened up my backpack to where you usually keep your pencils. That's where I kept my bills...electric bills, rent...that was my reality.
-Eddie Vedder

In high school I worked in a drug store. I'd be underneath some shelf putting price tags on tomato soup and I'd watch them come in, obnoxious with their prom outfits on, buying condoms and being loud about it. Maybe I would have been doing that too, if the circumstances were different... Maybe that would have made me more forgiving, but I wasn't very forgiving at all. Everything was just such a struggle for years.
-Eddie Vedder



Surfing and music, it's what I did before Pearl Jam. I was working at a club, and I'd get home from work and play guitar and make demos all night, sleep for an hour or two, go surfing, then go back to the club. I was working for the privilege of standing next to Joe Strummer's guitar and maybe play a D-minor and A-chord like in **London Calling** when no one was looking, just real quick, on his black and white Telecaster.
-Eddie Vedder

When Jeff and Stone got me their demo tape, I knew I had to pick up and move, the music was so amazing. If they would have lived in Alaska, I would have gone where that music was 'cause it was definitely the most honest thing I'd heard.
-Eddie Vedder

Eddie's voice is rich, deep and soulful. Eddie has a great grasp on actually vocalizing. He knows what he likes and he knows what he wants.
-Stone Gossard

Eddie Vedder: "People write letters, hoping you can fix everything for them."

Sometimes, whether you like it or not, people elevate you... it's real easy to fall.
-Eddie Vedder

People think you are this grand person who has all their stuff together because you are able to

put your feelings into some songs. They write letters and come to the shows and even to the house, hoping we can fix everything for them.
-Eddie Vedder

You can't save somebody from drowning if you're treading water yourself.
-Eddie Vedder

He was genuinely quiet and loving Eddie when we first met him. At a certain point, he changed.
Jeff Ament

I don't like interviews. Everytime someone tries to take my picture I put my head down. I have a problem with everything... The whole success thing... everybody else is a lot happier with it than me. They roll with it, enjoy it even. I can't seem to do that. I'm just not that happy a person.
-Eddie Vedder

When it comes to writing, Stone tends to do a lot, but we all combine ideas. Jeff and I have written some stuff, and Eddie does all the lyrics.
Mike McCready

In my lyrics, I've been open about emotions and real life, so the media and critics have a field day. But I don't care about any of that stuff. I hope people have a field day. I really don't give a damn.
-Eddie Vedder

I am not a good enough writer to have an agenda or come up with a message and try to put it into a song. I believe in the power of the music. We are trying to make it seem real, to relate it to our lives.
-Eddie Vedder

My mind is in these songs, but the fact that so many people relate to these songs is kind of depressing. Actually, now I understand those religious channels more. Everybody needs something.
-Eddie Vedder

I believe in the power of the music. To me, this isn't just a fad. This is a positive thing. We went from an era when rock and roll meant wearing a bustier as a woman and these spandex things for the guys who were trying to portray someone that wasn't realistic. We are trying to make music seem real, to relate to our lives.
-Eddie Vedder

Some songs aren't meant to be played between "Hit Number 2" and "Hit Number 3." You start doing those things, you'll crush it. That's not why we wrote songs. We didn't write to make hits. Those fragile songs get crushed by the business. I don't think the band wants to be part of it.
-Eddie Vedder

The whole success thing, I feel like everybody else in the band is a lot happier with it than me. They roll with it, they enjoy it even. I can't seem to do that. I'll walk through a room, and the TV's on, and my face is on, and I start to freak out. I want to call a friend and say, "did I lose my mind? I need perspective."
-Eddie Vedder

So much has happened so quickly, it doesn't seem very real. I don't put much stock in it.
-Eddie Vedder



PHOTO: MARTY TENME/PHOTOFEATURES

"I can't come from where I've come from and not appreciate what's happened to the band."

I can't come from where I came from and not appreciate what has happened to the band. The one thing about going from the audience to the stage in just three years is that you know how it feels to be down there.
-Eddie Vedder

How many records you sell doesn't change how you look at the music. Getting a gold record was cool for about two-and-a-half minutes.
-Eddie Vedder

Seeing what happened to Kurt Cobain makes me realize I've got to work on it...to avoid getting swallowed up, too.
-Eddie Vedder

PEARL JAM

WINDS OF CHANGE

Is there anyone out there reading this who hasn't heard the old joke about the 600 pound gorilla? You know the one. Where does a 600 pound gorilla sit? Anywhere he wants! Right now Pearl Jam is the 600 pound gorilla of rock and roll. Whatever they say or do is greeted with a cheery "that's alright with us" from their record label, their fans and the media. In fact, rarely has a band enjoyed more free-

dom and exerted more control over their own eminent destiny than Seattle's favorite angst-riddled sons. When Eddie Vedder and the boys decided to go off the road last year due to what they termed as "unfair ticket pricing", all involved gritted their teeth and said "great"—except, of course, TicketMaster, the company that felt the brunt of their wrath. When the Jammers decided to unexpectedly can drummer Dave Abbruzzese last August due to what were termed "creative differences", nearly everyone around them gave their blessing to the controversial decision. And when early in the fall of 1994 the band decided to delay the release of their oft-discussed new album, **Vitalogy**, from September to December their

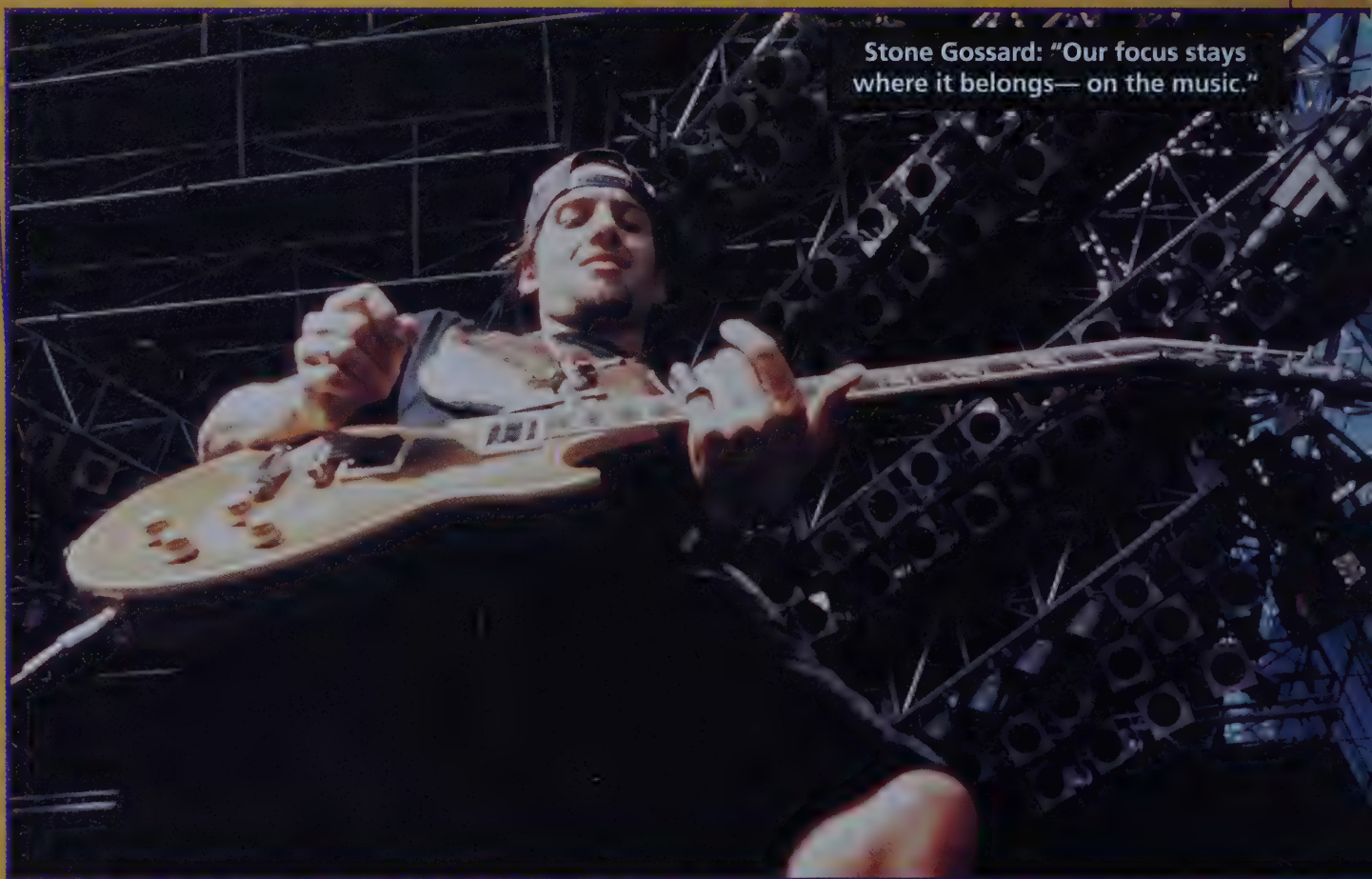
record company passively went along with the decision—even if losing the album for two months before the lucrative Christmas season would possibly cost

the label millions of dollars in potential sales.

Such is the power Pearl Jam exerts over the rock domain in

1995. No matter what they do, or how they do it, they seem surrounded by just enough "yes" men and women to make them feel that every decision they make is bathed in an almost ethereal justification. For many fans, such an attitude has grown somewhat troubling. All they know is that Pearl Jam has been off the road (except for an occasional benefit show or two) for the better part of two years. They sense that the firing of Abbruzzese—and the rumored hiring of current Eleven drummer

Stone Gossard: "Our focus stays where it belongs—on the music."



dom and exerted more control over their own eminent destiny than Seattle's favorite angst-riddled sons. When Eddie Vedder and the boys decided to go off the road last year due to what they termed as "unfair ticket pricing", all involved gritted their teeth and said "great"—except, of course, TicketMaster, the company that felt the brunt of their wrath. When the Jammers decided to unexpectedly can drummer Dave Abbruzzese last August due to what were termed "creative differences", nearly everyone around them gave their blessing to the controversial decision. And when early in the fall of 1994 the band decided to delay the release of their oft-discussed new album, **Vitalogy**, from September to December their

Jack Irons—has run the risk of unbalancing the delicate chemistry that helped make the Jammers the single most influential and successful hard rock band of the '90s. And they feel that the band's unpredictable behavior on stage, off stage and in the recording studio does not bode well for the future of the group once labeled "the voice of their generation."

"We're always very aware of the fans and what their needs are," said guitarist Stone Gossard. "Many of the decisions we've made in recent years—certainly our battle to maintain reasonable ticket prices and do away with per-ticket charges—

PHOTO: JEFFREY MAYER

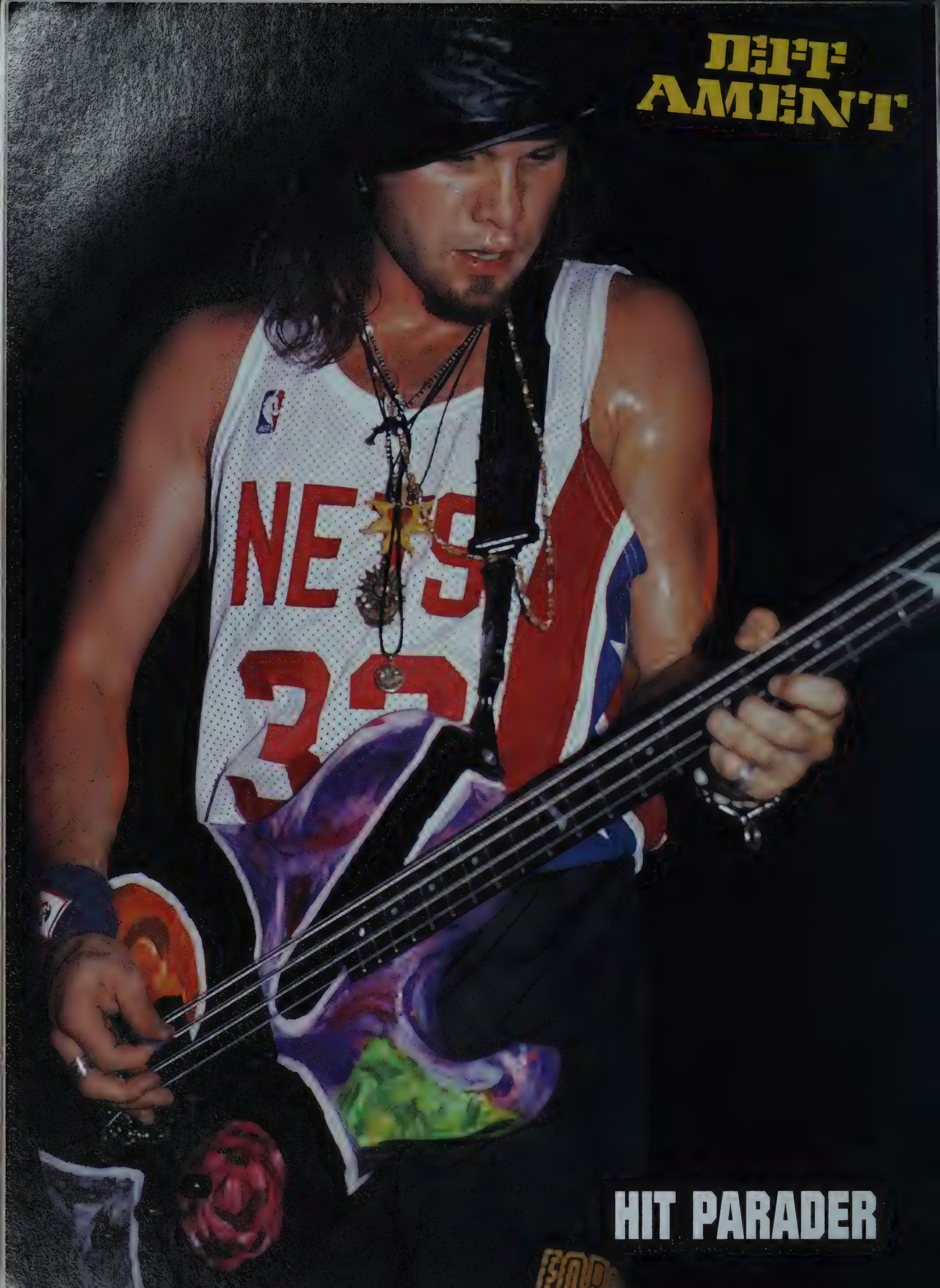
PHOTO: MIRIANA/PHOTOFEATURES



**EDDIE
VEDDER**

HIT PARADER

**DEF
AMEN'T**

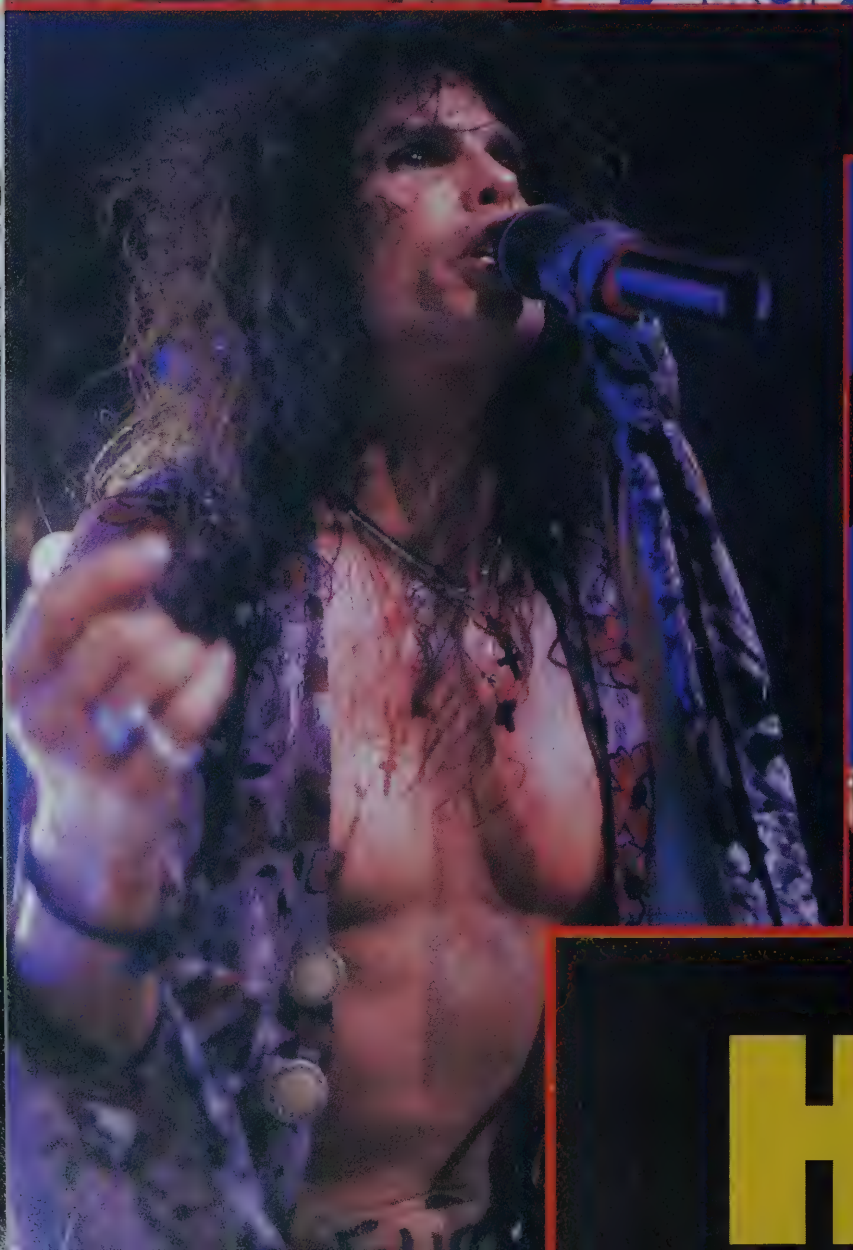
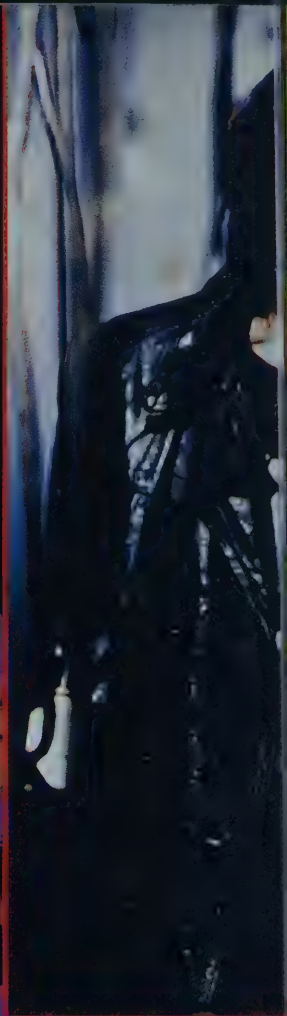


HIT PARADER

ESQ



HIT PARADER'S
**HARD ROCK
ALL-STARS**



HIT PA
HARD

were done with the fans in mind. But when you reach a certain level of success, it's inevitable that an extra degree of scrutiny accompanies everything. That's unfortunate, but perhaps it's unavoidable."

Whether that scrutiny has been unavoidable or not, it seems that many within the music industry are hotly divided in their opinions over Pearl Jam's recent actions. While many applaud the band's heroic stand against TicketMaster, stating that only a group with the financial strength and commercial appeal of a Pearl Jam could get away with taking such a bold action, others question the band's intent. Some believe that their court room moves against the ticket agency (which holds a veritable monopoly over the rock concert business) were nothing more than a knee-jerk reaction by a spoiled bunch of rock and roll brats. The fans, however, only seem to see the good in the band's stand, realizing that now they may be able to get into a greater variety of concerts at more reasonable prices—though shows may have to be scaled down to fit into dramatically down-sized concert budgets.

began to realize that these guys were indeed going to do it *their* way if they were going to do it at all. Rumors continually circulated over Vedder's brooding personality and his growing dissatisfaction with the "rock star" lifestyle. But somewhat ironically, it wasn't until the tragic death of Nirvana's Kurt Cobain last April that people truly began to wonder how far Vedder might go in expressing his unhappiness. Then with the cancellation of their tour, the firing of Abbruzzese and the delays associated with their latest album, more questions began to be asked. Unfortunately, answers to those questions have been slow in coming.

"This band is fine," stated bassist Jeff Ament. "We actually find it kind of funny that so many people choose to read so much into everything we say and everything we do. I think a lot more things should be taken at face value. That would give everyone a much better view of what's really going on here." What seems to be

PHOTO: JEFFREY MAYER



"The whole TicketMaster debate is a classic for the '90s," one music biz insider said. "In many ways it's incredibly naive; people just exerting their power for the sake of exerting it. It's almost like a test of strength. Pearl Jam are trying to change something that's gone on for years. But there's no denying that a little belt-tightening at TicketMaster was needed. The fans may benefit on one end, but they'll probably end up paying for it on the other. That's just the way the entertainment industry works."

Fitting into the inner-workings of the entertainment industry has never been high on Pearl Jam's list of priorities. In fact, few things would rank lower. Theirs has been a career built on individuality, on eclecticism, on pure heart-felt emotion. From the moment that their debut album, **Ten**, began to garner wide-ranging support, it was abundantly clear that Pearl Jam was a very different, very special sort of rock and roll act. And then, after the release of their second disc, **Vs.**, when the band decided to do away with the making of MTV-oriented videos, people

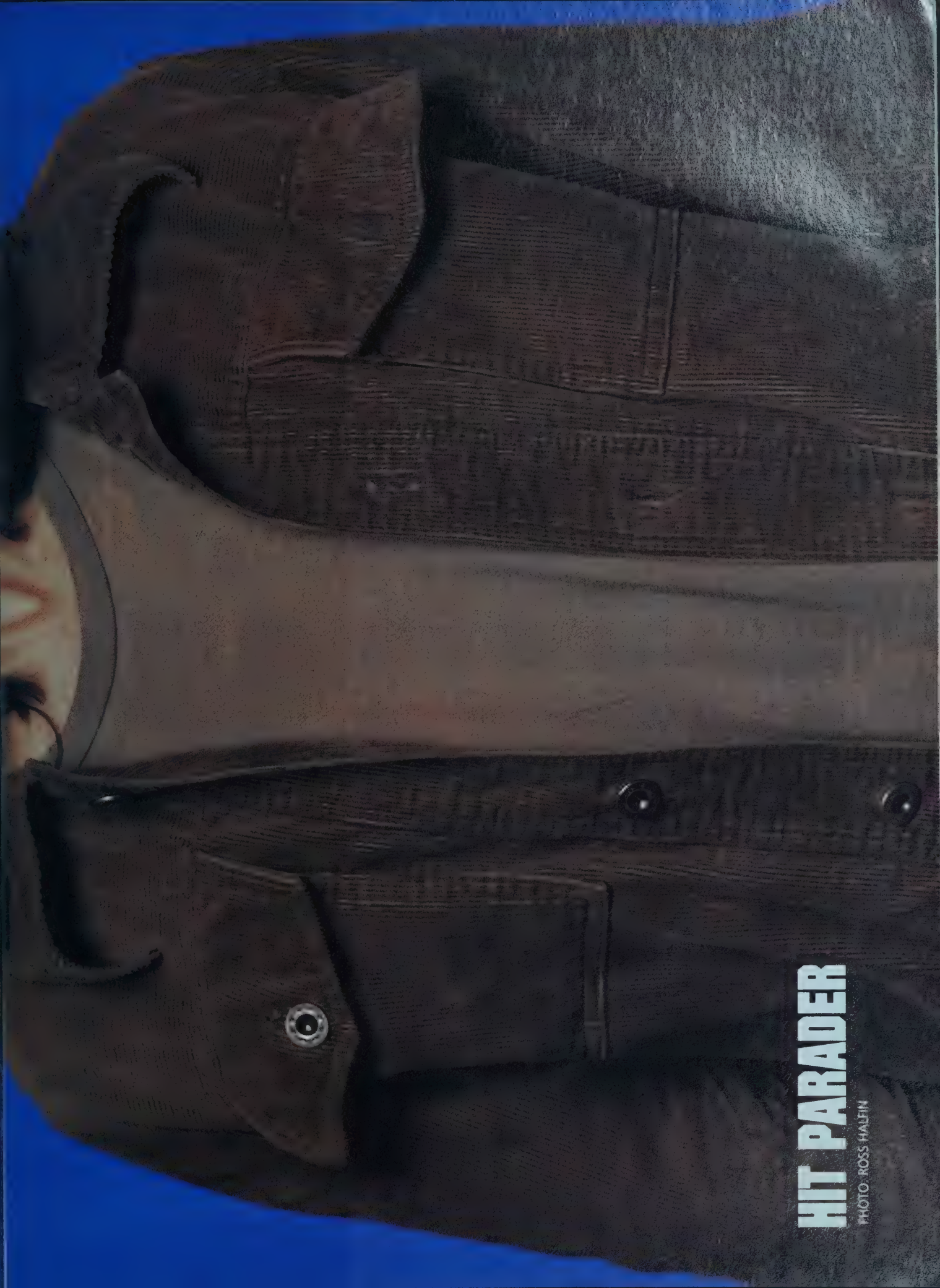
Pearl Jam: "We remain as motivated as we've always been."

going on within Pearl Jam at the moment is relatively simple. With **Vitalogy** finally out, their lineup solidified and a new tour scheduled, the Jammers seem ready and willing to get back to work and answer (at least through their actions) all the questions that have swirled around them. 1995 is shaping up as a pivotal year in the band's career; the time when either they'll cement their position as one of the all-time great bands, or prove themselves to be little more than an artistic aberration. With their new album exploring previously uncharted musical terrain, and their stage shows promising a less bombastic band presentation, Pearl Jam apparently feel it is time for them to grow up. We'll soon see if such an attitude is embraced by their fans with the same fervor as so many of the group's recent decisions have been.

"We like challenging ourselves and those around us," Gossard said. "That's what music is all about. Why keep doing the same thing if you don't have to?"

HIDE WADDER





HIT PARADER

PHOTO: ROSS HALEY

A close-up, high-contrast photograph of Henry Rollins. He is shirtless, showing his muscular physique and several tattoos. On his left shoulder is a large, intricate tattoo of a rose. On his right shoulder is a tattoo that appears to be a target or a stylized 'O'. He has a pained or intense expression on his face, with his mouth wide open in a scream or shout. The background is dark and out of focus.

**HENRY
ROLLINS**

HIT PARADER

"I believe that most so-called rock stars are people who are out of control."

Henry Rollins has a strange way of viewing his new-found stardom... he doesn't view it at all! After a decade of working in relative obscurity, 1994 was the year that saw Rollins break through in a big way. His album, **Weight**, soared past the million-sales level, spawning the MTV fave *Liar* along the way. Rollins also hit his stride as a writer, publishing **Get In The Van**, his story of life-on-the-road with his previous band, Black Flag; he also scored in the "spoken word" category, creating an audio version of his Black Flag diary. So what did this multi-faceted, multi-dimensional, multi-talented rocker do to celebrate his varied victories? Not much. You see, to Henry Rollins stardom is little more than a media ruse, something to be tantalizingly placed in front of someone, only to be pulled away unexpectedly at the most inopportune moment. At the age of 31, Rollins feels he's too old, and far too level-headed, to fall into the "trap" of rock stardom. So, instead, he approaches his various crafts as a 9-to-5 worker might view heading off to the office each morning.

"I believe that most so-called rock stars are people who are mostly out of control," Rollins said. "They live in a media-created spotlight, and when they feel that they're entering into an emotional state due to the pressure caused by their notoriety, they turn to drugs and alcohol. They're nothing more than million dollar crack-heads as far as I'm concerned. They're not interested in their art; they don't really care about their music. They make music because they enjoy being famous and hanging out with other famous people. Fame, drugs and hangin' out have no appeal to me. I've never done drugs and never will. That allows me to focus in on what is truly important night-in and night-out."

With his varied interests, being able to "focus in" is a most valuable tool in Henry Rollins artistic repertoire. He knows the pitfalls than can quickly sidetrack a performer who isn't in virtually total control of his endeavors, and he's determined to keep his finger squarely on the pulse of every aspect of his burgeoning media empire. Yes, Rollins is a musician, a writer and a lecturer— but he's first and foremost a businessman. That's a strange word to use in association with most rock performers, many of whom wouldn't know a profit margin from a poultry farm. But in the case of Rollins, taking care of the details of his business life serve as the perfect counterpoint to the creative free-

dom presented by his artistic efforts. For this muscular rocker, the words "music business" take on a special meaning.

"I enjoy getting up early, sitting by the phones and answering the faxes that have come in over night," he said. "Over the years so many artists have really gotten screwed because they haven't taken care of the business side of things. They've trusted other people to do it for them, and they suffered the consequences. I think it's vital to be in

single any particular bands out because that isn't fair. But I don't think it takes a musical scholar to hear that too many bands don't have what it takes inside to really burn and really wrench it when they make an album or go on stage. The great musicians, the Jimi Hendrix' of the world, had it. Most of today's bands do not. Much of what I hear is just designed to be instantly forgotten. It's overly cute, overly contrived. But then, I'm not going out there and buying their records.

Maybe I'm not their target audience. Those college 'alternative' stations play those bands over and over again until they give them some backhanded stamp of approval."

No, Rollins has never been one to mask his opinions about *anything*. Certainly throughout **Weight**, Rollins tackles a number of important social and political issues— ranging from human relationships to international brotherhood— head on. And like the proverbial bull in the china shop, Rollins doesn't seem to care who or what else gets bashed in the process of his creative rantings. Everyone and everything seems fair game to Rollins and his men when they plug in the instruments and start to vent. Rollins himself is the first to admit that *nothing* is safe when he's around—

quite simply, there is no sacred ground to the Rollins Band.

"The truth will always be my shield," he said. "If I tell the truth I never have anything to fear from anyone. I feel free to tackle whatever issues I feel are important or interesting. As long as I present them truthfully, then the truth will protect me. I never try to purposefully hurt anyone, but I never try to shield anyone either. I've been doing this for so long that by now I feel I just know how far I can go without stepping too far over the line. It's a sense you develop with time. It can be very helpful because you can't let your emotions control you completely. You have to be in control of them rather than have it the other way around."

"I like to feel what my music is about, what I'm about, is integrity," he added. "That's something you don't very much of in the music business. But you can't expect to see integrity from the sharks who run these huge companies. That's not their job. I understand that, and accept that. It's a record company's job the make millions of dollars, and that's great. It's my job to crate something meaningful. Hopefully, when things are working right, those two things can work together in harmony."

ROLLINS BAND WAR OF WORDS

BY HANK PETERS

charge of as much of your career as you can be. That's why we record our albums on our own. I do my own bios for the label. I design our merchandise, and I have final say over any advertisements. It's the only way to maintain control of your life, and it's the only way you can be sure to maintain your integrity."

Maintaining his integrity is the key to all of Henry Rollins' projects. When he looks around him, he sees countless other artists basking in mediocrity, getting screwed by the record labels or bending to commercial demands... and it pisses him off. He believes that there's still reason for any artist, whether he's a writer or a rocker, to strive to achieve something special, to push himself to the limits that his discipline will allow. That's why Rollins finds himself drawn to the disciplines his rigorous weight room regimens put him through, and drawn away from the pomp and circumstance that seems to characterize so much of today's popular music. A mere mention of some of today's most successful bands is often enough to send Rollins off the deep end.

"To put it simply, contemporary music is all about mediocrity," he said. "I don't want to

It's not easy being Slayer. Just think about it; when you're Tom Araya, Kerry King, Jeff Hanneman and Paul Bostaph you've got a reputation to maintain that just *never* goes away. When you're the baddest of the bad, the heaviest of the heavy, the meanest of the mean, you're always the

chosen to occasionally turn their backs on the Lords Of Loud during their decade of decadence. Since the release of their debut album, **Show No Mercy**, in 1984, Slayer has been called

Hard rock pretenders? Pow! And then at their moment of total conquest, when seemingly no wars remained to be fought, no battles left to be won, a haunting silence gripped the world. For four years, four *long* years, nothing was heard from Slayer. Their loyal fans waited...and waited...and waited. Rumors sprouted out of El Lay indicating all manner of dismay that had befallen the Bash Brothers.

There were stories that they

SLAYER

target...the high-rung on the ladder...the guys sittin' on top of the mountain. And because of that there's always somebody out there who wants to try to knock you off of your pinnacle. Quite simply, they want to make their rep by taking you out. It's kinda' like being the heavyweight champion of the boxing world; there's a big, drunk guy in every bar in every town who thinks he can knock you out with just one punch. The heavy odds are, however, that if he ever got the chance to stare down the champ face to face, he'd end up flat on his ass with his nose located somewhere south of heaven.

There's nobody that can doubt that Slayer remain the heavyweight champions of the rock world. Despite having been absent from the music scene for the last four years these L.A. power rockers are still without peer when it comes to laying down the heaviest riffs, the most hell-bent lyrics and the most blood-cur-

every dirty name in the book. They've been labelled as "no talents," as "avowed Satanists," as "sick muthas" and as "bad influences" by everyone from the mainstream rock press to the notorious PMRC, which actually tried to do away with the band during their memorable late '80s Tipper Gore-inspired purge. It may have worked

"This album goes places we've never been before."

dling vocals in the planet. Metallica? C'mon, let's admit it, they sometimes seem like they're on the verge of evolving into pseudo-pop wimps. Megadeth? Please! Mustaine's latest efforts seem tame even in comparison to his own earlier masterpieces. The horde of mindless European Death Metal merchants? Oh god! Slayer exude more skill in their midnight spittle spray than all those bands do when combined on their best day. Just one listen to the Slaymasters latest riff-riddled opus, **Divine Intervention**, tells you that despite the number of poseurs that may want to challenge Slayer for their metallic throne, the once and future kings are still totally in charge.

"We haven't been staying in the same place musically," Araya said. "This album goes places we've never been before, but it does so with the unmistakable Slayer edge. Sometimes it seems to me as if almost every band listens to what is hot at the moment in rock and roll and then makes their music accordingly. Believe me, not only don't we listen to what else is going on, we don't care!"

Certainly Slayer have good reason not to care what else is going on in the rock world. After all, it is that same rock world that has

on Twisted Sister, baby, but not on Slayer! The Crunch Bunch took the best shots those Capitol Hill weasels had to offer and then laughed in their faces. They emerged from the fray hotter, nastier and bigger than ever.

"It was all kind of amusing to us," Araya said. "Did they think the kids who listened to us were going to listen to someone like Tipper Gore tell them to stop? The PMRC didn't seem to realize that they were actually doing us a favor. They really helped us, whether they want to admit it or not."

From the sonic fury of 1985's **Hell Awaits**, to their outrageously intense 1986 release **Reign In Blood**, to 1988's groundbreaking **South Of Heaven** to 1990's historic **Seasons In The Abyss**, Slayer took on all comers and knocked 'em out with one punch. PMRC? Bam! The rock press? Boom!

were having trouble with their drummer (true), that they were in need of an exorcism (false), that they were having difficulties in writing new material (true) and that they were thinking of breaking up (**FALSE**).

The truth behind the delay was actually quite simple. The fact was that the band had been on the road for more than a year following the release of **South Of Heaven** (some



Slayer: "Paul stepped in and really gave us a lift."

of that tour's mayhem was captured on their 1991 live "greatest hits" collection **Decade Of Aggression**) and they were bone tired. They needed to take time to recharge their power-packed batteries and gain a little perspective on their new-found role as platinum-covered



Tom Araya: "The way people react to us is rather amusing at times."

PHOTO: EDDIE MALLUK

they needed.

"Paul stepped in and really gave us a lift," Araya said. "We needed that to happen, and we didn't even know

it. He came in when we were a

work on **Divine Intervention** actually makes their earlier efforts pale in comparison. This is Slayer all-grown up. No longer are there mystical beasts lurking around each lyrical turn or goat-horned demons ready to jump down your throat during every guitar solo. Now the monsters are *real*— true

ON THE ATTACK

BY RAYMOND DISALVO

superstars. In the mean time, drummer Dave Lombardo decided that he had had enough. He wanted to take some time off and enjoy life... and enjoying life has never been high on the Slayer rock and roll credo. Out was Lombardo and in was long-time friend Paul Bostaph, who instantly provided the band with the sudden jolt of adrenaline

little burnt out, and through his drive and his energy, he got us focused back on what needed to be done."

What needed to be done, indeed! From the first skull-crushing chords of *Killing Fields* to the last crashing notes of *Mind Control*, this "new and improved" (our words, not theirs) version of Slayer has dished it out with more power and precision than ever before. As mind-numbing incomprehensible as it may seem, their

views of life seen through the tortured eyes of Slayer. Murderers, madmen and cynics all pop up in this new batch of tunes, all bathed in the scathing artistic vision of Araya and the double-barrelled guitar crunch of Araya and King.

All hail the kings! All hail the champions! They're returned, and are ready to be worshipped by their loyal minions. If you don't, Slayer's just liable to come right to your front door and knock you on your ass.

jimmy page & robert plant

gettin' in gear

BY WINSTON
CUMMINGS



The Dynamic Duo jam with Moroccan musicians.

The harsh Moroccan sun beat down upon the blond locks of Robert Plant. The former Led Zeppelin vocalist barely shielded his eyes from the blinding late afternoon glare as he stood waiting for a film crew to reload their camera so that work on the filming of one of the new tracks on **No Quarter** could continue. At the same time, Plant's once-and-current collaborator, guitarist Jimmy Page, was nowhere to be seen. Page, like many English traditional rock stars, prefers a more nocturnal lifestyle. You'll never see the likes of Page, the Rolling Stones' Keith Richards or the Kinks' Ray Davies croaking from skin cancer; they haven't even seen the sun in years! But before too long Page returned, guitar in hand, and sat down on a rug across from Plant as a team of native Moroccan musicians joined them. The music soon started, a hypnotic melding of Arabic and Anglo influences that magically joined to form the foundation of the Dynamic Duo's new music. The smiles on the faces of both Plant and Page reflected the pleasure they obviously felt in their latest musical marriage—a pairing that many so-called rock experts felt would never happen.

Finally, after an hour of presenting a

*"It's wonderful that
the music of Led
Zeppelin has
attained a
timeless quality."*

dizzying array of riffs, chords and coutermelodies, the day's work was done. It was then that Plant could begin pursuing more pressing social activities, such as celebrating his 46th birthday, which happened to fall on one of the filming dates. After all, this much discussed re-teaming with Page, the first time the two had worked together since the demise of Zeppelin over a dozen years ago, was supposed to be fun. It was guaranteed to yield millions of dollars in profits from **No Quarter**, the album derived from the pair's MTV *UnLEDded* showcase, and a world tour that would see the two stars—along with sidemen Charlie Jones on drums and Michael Lee on bass and an array of invited guests—play in front of over a million fans during a

two-month long road trek.

"It's wonderful to know that the music of Led Zeppelin has attained a timeless quality," Plant stated. "I can't say I'm surprised that it has happened, though the music was never designed for the kind of mass consumption it has attained over the years."

With a catalogue of albums that have sold over 60 million copies around the world (and continue to sell over a million copies a year) Led Zeppelin has indeed attained a timelessness few other rock acts can match. Perhaps only the Beatles have enjoyed as long and as profitable a time in the public eye than have the original Zep foursome of Plant, Page, bassist John Paul Jones and the late drummer, John Bonham. While, somewhat ironically, they were often derided during their 13-year recording and touring career for being "bombastic," "pretentious" and "overblown," Led Zeppelin's music laid down the foundation upon which much of the contemporary rock empire has been constructed. Far from a one-trick pony, Zeppelin could rock with the best of 'em, as proven on tracks such as *Whole Lotta Love* and *Heartbreaker*, yet their forte was also moodier, more complex pieces such as

the classic *Stairway To Heaven*. It's really no surprise that both Plant and Page have worked to avoid direct comparisons with their Zeppelin past during their moderately successful solo careers. But both long ago realized that no matter what lofty heights they may attain on their own, their achievements would invariably pale in comparison to their work with Zeppelin.

"I've tried to work around the Zeppelin legacy as much as work with it," Page stated. "Sometimes it can be quite daunting, though I am so, so proud of the music we created."

So when the opportunity afforded itself early in 1994 for Plant and Page to work together again, the pair finally took advantage of the chance. Quickly moving into a London recording studio, they laid down a series of tracks, just as one insider said, "to see if all the old wheels were still in working order." They quickly rediscovered what they had long suspected— that each musician brought out the best in the other. Both Plant and Page had worked with a series of talented and creative musicians over the years, but no one else seemed to spark that hidden pool of creativity quite as well as each's former Zeppelin bandmate. With that in mind, the pair finally agreed to do what so many fans had requested for so long; to record new music, make new videos and appear on the road together playing Zeppelin material.

"I do think it was a difficult decision for them," a long-time confidant revealed. "I know Robert has been battling the Zeppelin thing for the last 15 years, trying to establish an identity away from the band. Perhaps he feels he's done that— perhaps not. In Jimmy's case, I think he's always been more than happy to work with Robert again. Certainly his past efforts with the likes of Paul Rodgers and David Coverdale have been designed to harken up certain ghosts of Zeppelin. But they do work amazingly well together. They bring out something special in each other. It's remarkable to see, and even more remarkable to hear."

Perhaps the most difficult task that faced Plant

and Page was deciding which of their legendary songs deserved to be reworked for MTV, **No Quarter** and their stage presentation. Certain songs, such as *Kashmir* and *Battle Of Evermore*, were no-brainers— they demanded to be included. But others were more obscure tunes that both ex-Zeppers felt would do well with a new twist of two. Slowly, but surely, the songs began to take shape, and the live show began to round into form. Suffice it to say, that while some Zep-aholics may cry over the fact that some of their favorite songs— such as *Whole Lotta Love*— may be left out of the mix (to include everyone's favorite would have created a triple-disc album and a four hour live show), both Plant and Page have done an amazingly efficient job in effectively whittling down their massive treasure trove of hits

to a manageable number. And, perhaps more importantly, their pared-down reworkings of these tunes are all undeniably brilliant!

"When Jimmy and Robert first started to consider this project, they knew deciding on material was going to be a major question," our source-on-the-scene revealed. "Everyone had advice, and probably every song they ever recorded was mentioned at one time or another. But they knew what they were getting themselves into, and they've handled it as only they could. Over the years, hundreds of bands have tried to recapture the magic that was Zeppelin, but in reality, only two people really know the proper way to treat Led Zeppelin material. Their names are Jimmy Page and Robert Plant— and they're working together again."

Jimmy Page and Robert Plant: "We are both so proud of the music we've created."

PHOTO: GUZMAN



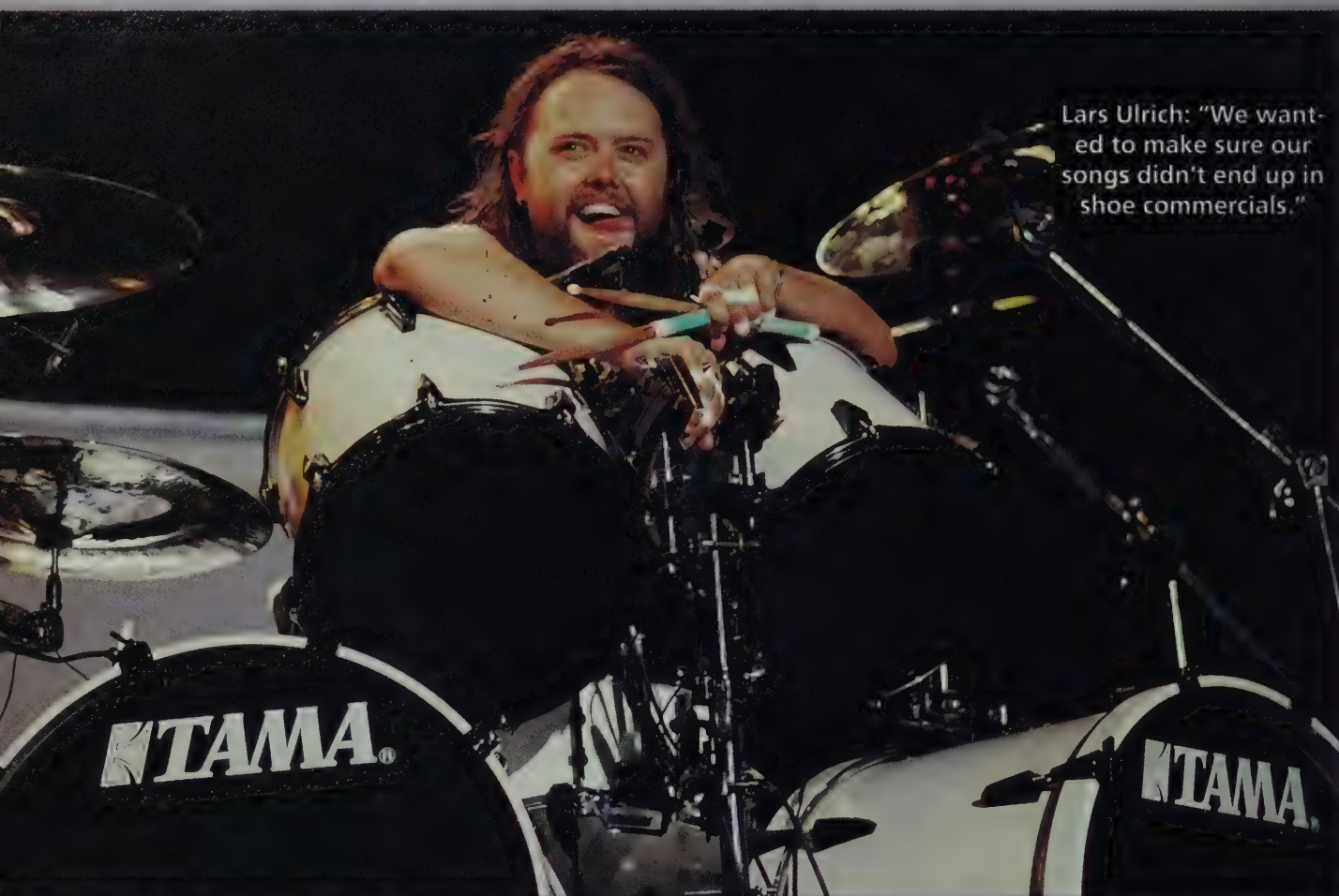
oesn't it seem like there's always something going on with Metallica? If they're not creating multi-platinum albums or touring the world for two years at a-time, then they're busying themselves with such tasks as suing their record label. Yup, late last year the Metallimen launched a legal

in the shakeup.

"We have had a long and happy relationship with Elektra," Ulrich said. "But Bob Krasnow was a very artist-oriented executive, and we renegotiated our contract in good faith with him. Now that he's gone, it seems like the label has changed their attitude towards us a bit.

and gave a solid indication of the awesome force Metallica would soon evolve into. Still, at that time the San Francisco quartet were little more than a cult favorite, a band with great commercial potential but no proven track record of success. Thus, they agreed to a "standard" industry contract for young bands—a contract for seven albums that

METALLICA



Lars Ulrich: "We wanted to make sure our songs didn't end up in shoe commercials."

PHOTO: ROSS HALFIN

action against Elektra Records, their label for the last decade. It seems that guitarist/vocalist James Hetfield, drummer Lars Ulrich, guitarist Kirk Hammett and bassist Jason Newsted feel that the label reneged on promises made during a recent contract renegotiation, and now they want the label to either live up to their word, or let them out of their contract. It's a sticky situation for both the band and the label—especially in light of the fact that Elektra has recently gone through a major internal reshuffling, with company president Bob Krasnow (the man who made the contractual promises to the band in the first place) being fired

A LEGAL MATTER

All we want to do is get what was promised us, and make sure we maintain control of things so that our songs don't end up being used in shoe commercials."

The ironic part of this whole situation is that Metallica have apparently been victimized for being the "good guys" in this whole process. When they signed with Elektra back in 1984, they had already released their debut album, *Kill 'Em All*, on an small independent label. The record received rave reviews around the world,

BY ROB ANDREWS

provided the group with 14 points on each album they made. (Each "point" represents one percent of the album's retail value; thus 14 percent of a CD selling for \$12 would put approximately \$1.68 per disc in the band's pocket.) It is a traditional music industry practice to award successful bands with more "points" after their albums sell well—often up to 20 or even 25 points per disc.

Rather than grab for that instant pot of gold, however, Metallica chose to wait, maintaining their outdated 14 point holdings until they could hit the mother load on their next contract. Considering that the band has sold over 20 million albums for Elektra over the last decade, it doesn't take an economics professor to realize that we're talking about a great deal of potential income here. What the band hoped to attain in their new contract was a "partnership" agreement with Elektra, a deal where they'd assume the responsibility of paying for the recording and promotion of their own albums, and maintain exclusive ownership of those recordings. Thus, they would be able to share profits equally with Elektra, and "license" their product out to the label. This, in general, was the deal they had worked out with Krasnow just prior to his firing. Apparently when Elektra's parent company, Time Warner, stepped in, they chose to disregard Krasnow's contractual offers to the band.

Kirk Hammett: Patiently waiting to begin work on the band's next disc.

"These new guys came in and everything we had worked out with Krasnow went out the window," Ulrich said. "It really didn't leave us many options. Again, I say that we have nothing against Elektra and the way they've treated us over the years. But now it's time to take some action."

One of the tactics Metallica is utilizing in an attempt to free themselves from their present contract is exercising a California statutory law that allows an employee to leave any contract after seven years. Whether that law holds true for music acts remains for the courts to decide, but in recent days such successful mainstream performers as George Michaels and Prince have already taken action against their record companies,

"It's seems like the label has changed their attitude towards us a bit."

hoping to gain more artistic freedom. Perhaps, if rulings come in favorably for the artists involved, rock stars will become like top athletes, able to renegotiate, or sell their services to the highest bidder each and every time they make a new recording. Of course, the music industry insists such a situation would create chaos—but the artists involved don't seem to care. They believe that the labels have held the upper hand long enough; if a band is popular and powerful enough to dictate new industry policy, they must do so.

"It's potentially a very volatile situation," one high-ranking music industry executive noted. "If labels stand to lose

their most successful artists after virtually every album, it could mean the end of the record business. This isn't like sports where if a player goes from one baseball team to another he's still part of the same overall company—major league baseball. Time/Warner, Sony, BMG, Polygram are not part of the same company. They represent some of the largest and most competitive entertainment firms in the world. If the courts get too involved with all this, it could result in pure chaos."

It seems certain that the last thing on Metallica's agenda at the moment is creating chaos within the music world. All they seem to want is their fair share of the pie—what had already been

promised to them by the then-president of their label! All the Metallimen want to do is push any legal actions behind them and get their focus squarely back where it belongs—on their music. It is known that between court sessions and meetings with lawyers Ulrich and Hetfield have been hard at work writing songs for Metallica's next album. All that remains to be seen is when they might have time to record the disc, and perhaps more importantly, what label will release that album.

"James and I have been working on new songs," Ulrich said. "And nothing else is going to distract us from that. We know what we're doing by taking legal actions. We know we run the risk of delaying the next record a bit. But that's a risk we have to take. I don't think we really have any options. It's not something we want to do—it's something we have to do."

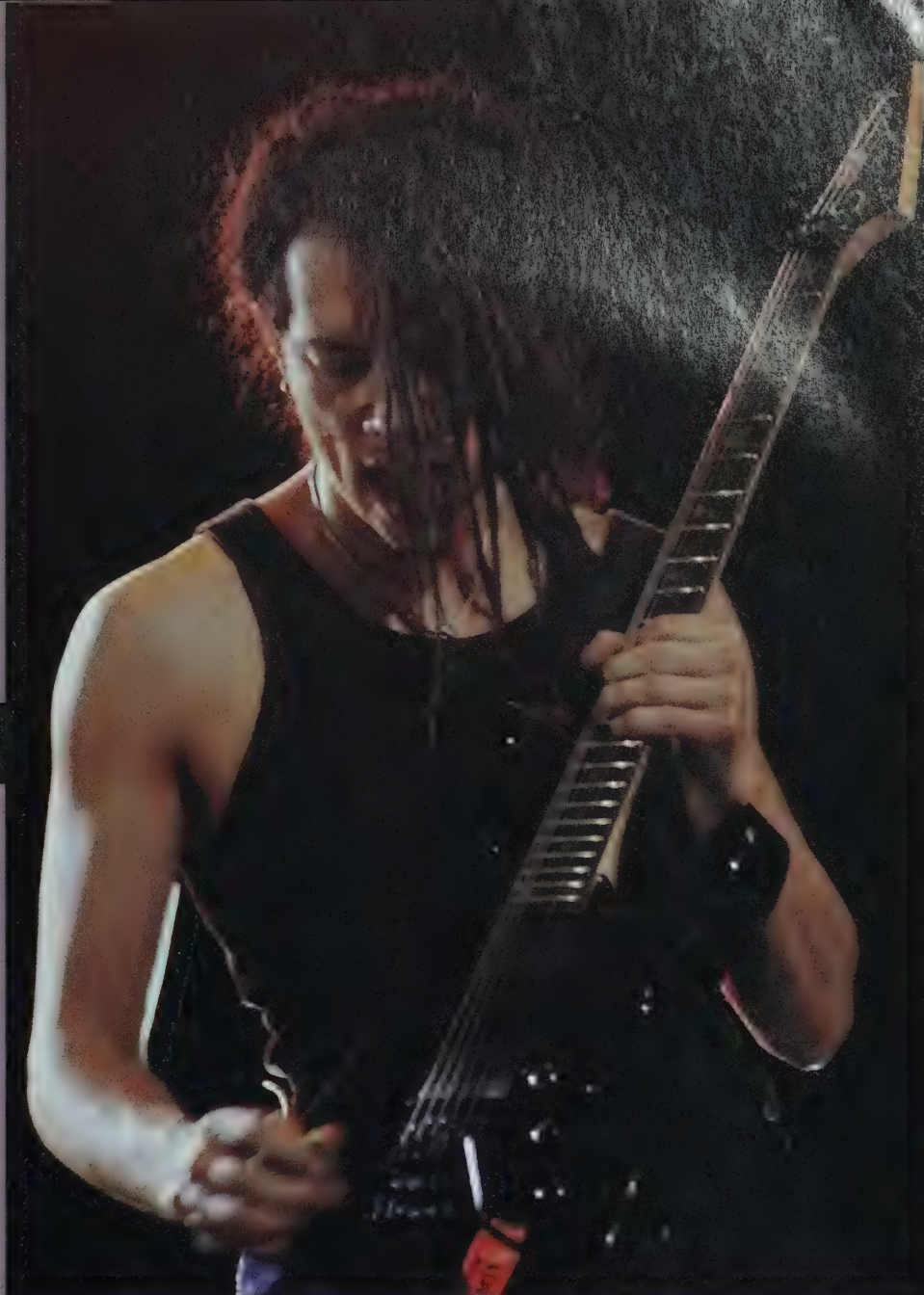


PHOTO: ANNAMARIE DISANTO

OVER THE EDGE

BY VINNIE CECCOLINI

THE BEST IN ALTERNATIVE HARD ROCK

TIME HAS FINALLY CAUGHT up with Killing Joke. Fifteen years ago, they forged the tribal/industry/metal sound that has influenced bands such as Helmet, Prong, Ministry, Metallica, and Nine Inch Nails. However, after strug-

gling for years without achieving breakthrough success, the band split up in the early '90s, with Killing Jokes' extremely gifted and prolific mainman, Jas Coleman, heading off to produce a variety of artists, including the Mission

U.K. He has also worked on a slew of semi-solo projects incorporating his love of middle eastern music.

After their break-up, most assumed that the rift between Coleman and guitarist Geordie was too wide to mend. However, the two were able to patch up their differences and together with original drummer Youth, reformed the band late last year.

"Weren't the critics wrong?" laughs Coleman. "That band they love to hate is back and stronger than ever."

Killing Joke's fanstastic comeback album, **Pandemonium**, has received constant airplay on hard rock radio. When Coleman finishes conducting the London Philharmonic Orchestra and completes some recording in Cairo,

rehearsals will commence for Killing Joke's first U.S. tour in years. Needless-to-say, the admitted workaholic ("I work all of my waking hours," he laughs) is enjoying life.

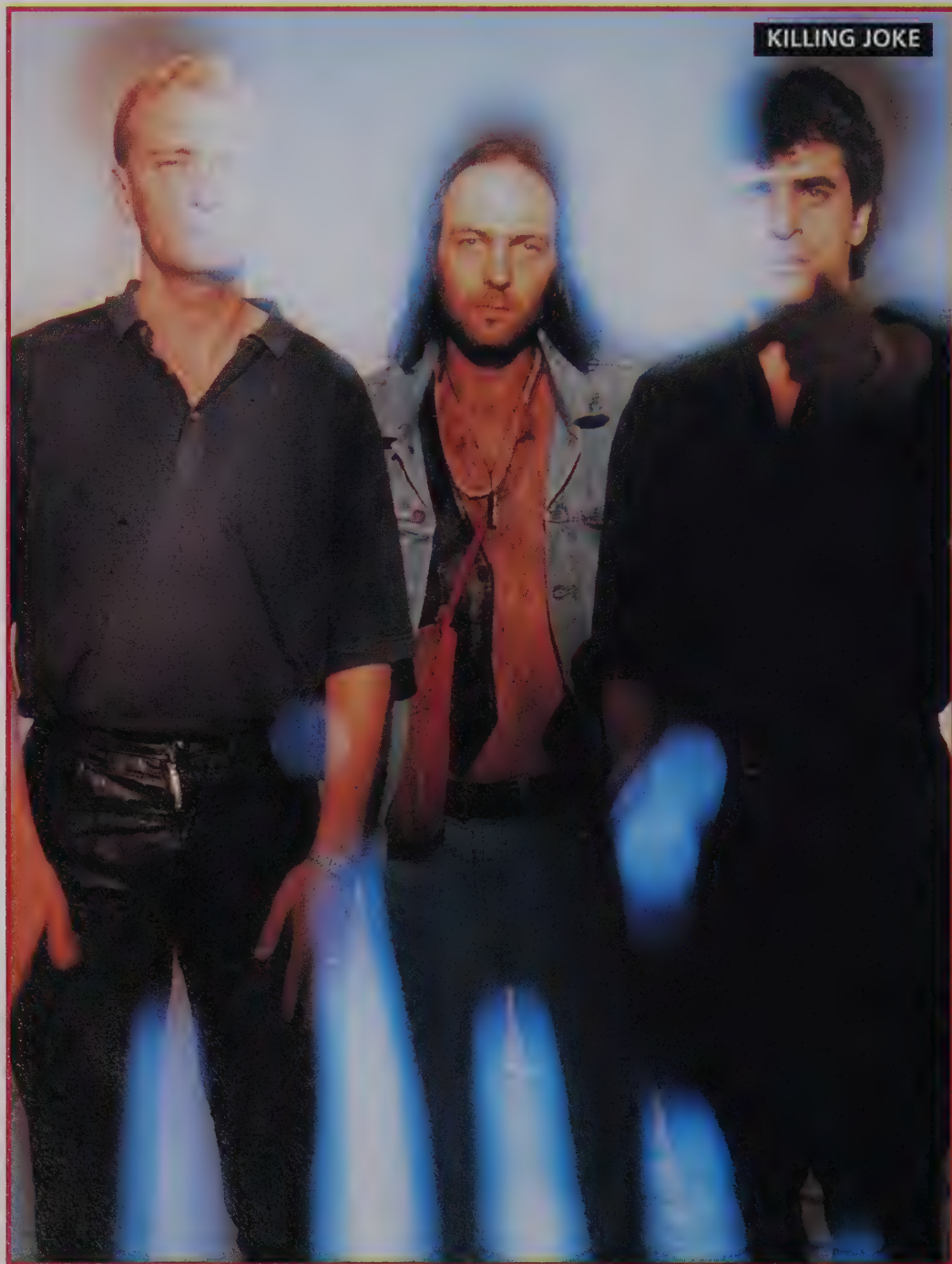
"It is supposed to be fun!" he hollers.

Long time fans of the band, despite being overjoyed with the success of **Pandemonium**, are still initially shocked when they first see the video for the album's first single *Millennium* on MTV. It recently was added to heavy rotation.

"Living in New Zealand, I don't get a chance to see it, but after 15 years of a hard struggle for a sound that is your lifestyle, it is a wonderful thing when people finally begin to salute it," says Coleman. "What can you say when so many bands tell you that your music has been an important part of their lives."

Usually, the bands who create fresh and innovative sounds never receive the recognition they deserve. All too often, the bands that are influenced by (or copy) the originators reap the rewards. For over a decade, that has happened to Killing Joke. The immediate success of **Pandemonium** is finally beginning to change that.

"We never expected an easy ride," confesses Coleman. We always knew it would be a long, hard struggle. But we were prepared and we were not in a hurry. Let's face it, to have our highest chart position





after 15 years, we haven't peaked too soon."

Things have changed for the better since the reformation of Killing Joke for Coleman, who has said that he and Geordie plan to continue Killing Joke for the duration of their existence on earth.

"Beware of the man who dreams with his eyes open," beams Coleman quoting Napoleon. "Imagine touring the world with two of your best friends (Youth and Geordie). Imagine recording in New Zealand and having parties in the middle of the jungle or doing the vocals for the album in the middle of the great pyramids in Egypt. Yes, if you work hard enough, all dreams will come true."

FOR YEARS GODFLESH HAS recorded and rehearsed its unique brand of cacophonous mayhem in the basement of their home in Birmingham, England. Luckily, their elderly neighbor there was deaf.

However, through the course of the recording of their three LPs and two EPs, the living and recording environment has become increasingly unfeasible. So the band took the money they received from being one of the six and licensed to Columbia Records by their long-time label Earache and invested in new living quarters in the English countryside.

"The only thing that England is good for is good countryside," laughs guitarist/vocalist/programmer Justin Broadrick, who along with Benny Green make up Godflesh. "Half of the house will be our home and the other half will be the studio. Thankfully, it is in the middle of nowhere with no neighbors for miles."

Finally enjoying the financial support of a major label, Justin believes things will now be a little easier for the duo.

"They have backed us enough that we were able to go out and buy a new studio. While we have always recorded

our own stuff, we have had to use small and inexpensive gear. Now we have the money to do what we wanted to do. It just helps the music sound better."

Broadrick proves his point on Godflesh's latest and most accomplished effort to date, **Selfless**.

"Although it is an obvious thing to say, I do believe it is our best record," says Broadrick modestly.

"What is cool is that neither our audience or us know what the next step is going to be," explains Broadrick. "We just sort of play as it comes, and it works out, and I'm thankful for that. For some bands things just seem to regress. So we are constantly moving ahead."

From the avant-grindcore of their U.S. debut, **Street Cleaner** to the techno dance of their **Slavestate EP** to the industrial metal of **Pure**, each release has been a natural push forward, musically. For **Selfless**, they



introduced some ambient elements into their trademark sound.

"The **Slavestate EP** is the only thing we now regret," admits Broadrick. "The record was too transitional. It was too out there for us. While we ended up not taking that route musically, I think that it sidetracked us."

The band's continual progression stems from the perpetual antsy Broadrick, has a short attention span and bores quickly. He tired of playing with Napalm Death before the band has even completed recording its legendary debut **Scum**.

In between recording and touring with Godflesh, Broadrick spends his time working with his fledgling indie label and re-mixes material by other bands. Last year he contributed to Pantera's **Hostile Mixes EP**, and recently finished work on a Lemonheads' song.

With work on the band's new home/recording studio nearly completed, Broadrick is hoping that the duo will be able to steer clear of the legal problems that hampered them the last two times they attempted to come to

the states to tour.

"We went over to Canada earlier this year and there were no problems, so hopefully things will be easier this time around," says Broadrick. "Although I have said that before."

NEW YORK CITY'S BILE revels in anonymity. On stage, the band is composed of eleven members, seven of which are hooded musicians and the rest which as "props." Unlike most of their loose-lipped contemporaries, off stage the band want to remain a mystery.

"We don't want anyone to know the past," explains keyboardist RH. "All of us have been in bands before, but it's the music that matters. That is why we wear masks. We don't want the past to sell us. Mind you, if our music doesn't sell, we'll eventually use the past. It is always something we can fall back on. Each member of this band has had a heavy metal or hardcore band that they recorded with. We all started listening to industrial when the movement was in its early stages. We got into bands like Skinny Puppy."

While RH admits that he has been a

part of recording bands for over 16 years, Bile is something of an overnight success. Together for only a year and a half, they have recorded two well-received demos and built a strong following in New York City before coming to the attention of KMFDM's Sasha.

"Sasha heard us through our management company," explains RH. He immediately wanted to work with us, despite the fact that we had yet to sign to a major label."

Sahsa remixed the band's second demo, which recreated a major buzz in the industrial/metal/techno circles and garnered the band offers from a variety of labels. Bile chose Energy Records and have just released their debut album, **Suck Pump**.

"It has happened very fast," admits RH. "It was overnight, but I guess we are doing something that people want to hear."

But people still have little idea of exactly what Bile are.

"Bile are a group of industrial terrorists. Musically, we are the combination of the sounds of every band we

have ever been in and every band we have ever listened to. So **Suck Pump** has a variety of the nasty samples and all of the feedback and all of the noise. Hopefully we have created something that is good but also nasty.

"Anything that you can think of being nasty, we would gladly do. We are very aggressive. We are out there to kill."

People who have witnessed one Bile's bizarre live performances have referred to it as Dante's Inferno.

"It is black, evil and very erotic," explains RH.

Currently, Bile's line-up includes Kristoff the singer, Roy the vocalist, Jeff X on guitar, Brett on bass, Omen on cybercussion.

"There is Cindy who wears next to nothing and hits us with a whip and breathes fire," explains the keyboardist. "Then there is Bob Abuse who we beat. The more we beat him the better the show it is, but he likes it. There are also the clowns who just dance around the stage."

Back-dropping the stage-show are screens featuring graphic movie clips.

"We are looking to strike an emo-

tion in people," says RH. "If they hate it or love it, we have succeeded. That is just what we want to do. We are now looking forward to chance to offend a large number of new people. Yes, we are a bunch of equal opportunity offenders."

"Our shows are not like GWAR's or the Genitorturers, we just do on stage what we do during our every day lives."

Just pray that you don't get invited to one of their homes for a cookout.

IN THE MID-'80, BEFORE it became hip and trendy, England's Pop Will Eat Itself were mixing new music, dance, hip-hop, and metal. Their '89 U.S. compilation, **This Is The Day, This Is The Hour, This Is This**, remains a seminal cross-over classic.

In the early '90s, the band faded, overshadowed by many of the bands they inspired. But when Mr. Nine Inch Nails himself, Trent Reznor, was assembling the roster for his fledgling Nothing Records, he reached out to the band and upon finding that they no longer had a label, quickly signed them.

Pop Will Eat Itself returned the favor

by recording the power-house **Dos Dedos Mis Amigos**, a hungry, hard-edged album, that while retaining the band's identity, downplays the campiness of previous releases.

"We owe a lot to Trent," says vocalist Graham Charles Crabb, sipping a Woodpecker alcoholic cider.

The band, which also includes guitarist/vocalist Clint Mansell, keyboardist Adam Mole, bassist Richard March and new-kid Fuzz Townsend on drums, have already recaptured their star status in Europe. Their comeback single, *R.S.V.P.* went to number one on England's independent charts.

Whereas the subject matter of older songs dealt with fast food joints and comic book characters, their current U.S. single *Ich Bin Ein Auslander* deals with a much stronger subject: racism.

Ironically, while most musicians currently dream of having their music videos critiqued by Beavis and Butthead, Crabb has a different goal in mind.

"I love **The Simpsons**," he confesses. "Back home its on six days a week, twice on Saturday. It's genius. I'd love for us to be on there."



Van Halen:
"Making music
with this band is
something that's
incredibly special."



VAN HALEN

NEW WORLDS TO CONQUER

Eddie Van Halen strolls around back stage like he owns the place—and considering the money the legendary guitarist has pocketed over the last 20 years, he probably does! Everyone outside the group's dressing room is Eddie's bud, the soundman, the guitar tech, the guy selling pretzels; they all stop by to say a few kind words and pass on the latest joke. Nobody fails to gain at least a broad smile from Mr. VH... and most are rewarded with out-and-out guffaws of laughter. It's not hard to see that at a time when the "standard" rock star persona has evolved into that of a brooding, angry personality, Eddie is the antithesis of all that. He's happy—almost too happy—

BY BILL PITLOCK

but apparently with good reason. With the success of the band's latest album, **The Club**, Eddie, along with his drumming brother Alex, vocalist Sammy Hagar and bassist Michael Anthony, finds himself once again sitting atop the rock world.

"Life's pretty good," Eddie said with yet another smile. "I'm real happy with just about everything that's going on. The band sounds great, the album turned out real well, my family is healthy, so what's not to be happy about? I know that it's supposedly not 'cool' at the moment to act happy in rock and roll. But if you can't

be happy playing this kind of music, what's the point?"

What's the point, indeed! After selling over 25 million albums and touring the world over two dozen times, it's certainly neither money nor a sense of adventure that continues to spur on Eddie and the other VH boys. They've done it... seen it...bought it...been there...just name it. There's obviously something else that compels them, and they're only too happy to reveal exactly what that "something" is. After all the years, all the albums and all the money, it's purely the love of music that continues to turn on these ultimate rock and roll animals. Take away Eddie's guitar and he'd be a lost soul. Tell Sammy

he couldn't sing anymore, and he'd be the unhappiest man on earth. It's the pure joy of creation, the magical release that only playing great rock and roll can bring, that continues to be the special elixir that motivates the VH clan.

"Making music with Van Halen is something that's incredibly special," Hagar said. "I wish that every musician could have the chance to work with these guys once in their lives. It's such a treat, such a privilege. But I'm too selfish. I don't want to share 'em with anybody! I've worked with a lot of great musicians throughout my career, but nobody can touch a guy like Eddie when it comes to sheer creativity. The guy's just incredible, but that's not really news, is it?"

In fact, arguably no single musician over the last two decades has received more accolades than Mr. Eddie Van Halen. The inventor of the "hammer on" technique that inspired an entire generation of West Coast guitarists, and still one of the most dynamic soloists currently operating on the rock scene, Eddie stands along-side the likes of Hendrix, Clapton and Page as one of the all-time greats. He's a true hall of famer, a guy who's truly a legend in his own lifetime. But you'd never sense it by hangin' around ol' Ed. Yeah, he's got a certain swagger when he's stands signing autograph after autograph for thankful fans, but unlike so many other stars who'd use their team of bodyguards to hustle by those fans, Eddie signs...and signs...and signs until every fan's request has been fulfilled.

"I've always enjoyed dealing with the fans," he said. "At least most of 'em. As long as they're fairly polite and don't push and shove, I'll talk to them or sign anything they want. Why not? They're the ones who've made all the good things that have happened to me possible. I like paying them back any way I can."

One of the ways that Eddie has recently "paid back" his fans is by putting together some of the most stirring material in Van Halen's long career. From start to fin-

ish **The Club** is a superlative work, mixing the hard rocking energy that has long been the group's trademark with the plaintive ballads that have increasingly become their calling card. From first track to last, the band's latest effort ranks right along-side such recent multi-platinum platters as **OU812** and **For Unlawful Carnal Knowledge**, as a crowning achievement in the group's recording

fact is that *nobody* in the rock world plays with the unique amalgam of finesse, skill and power displayed by Van Halen. If they've got a "formula" more power to 'em— it's a formula that certainly works.

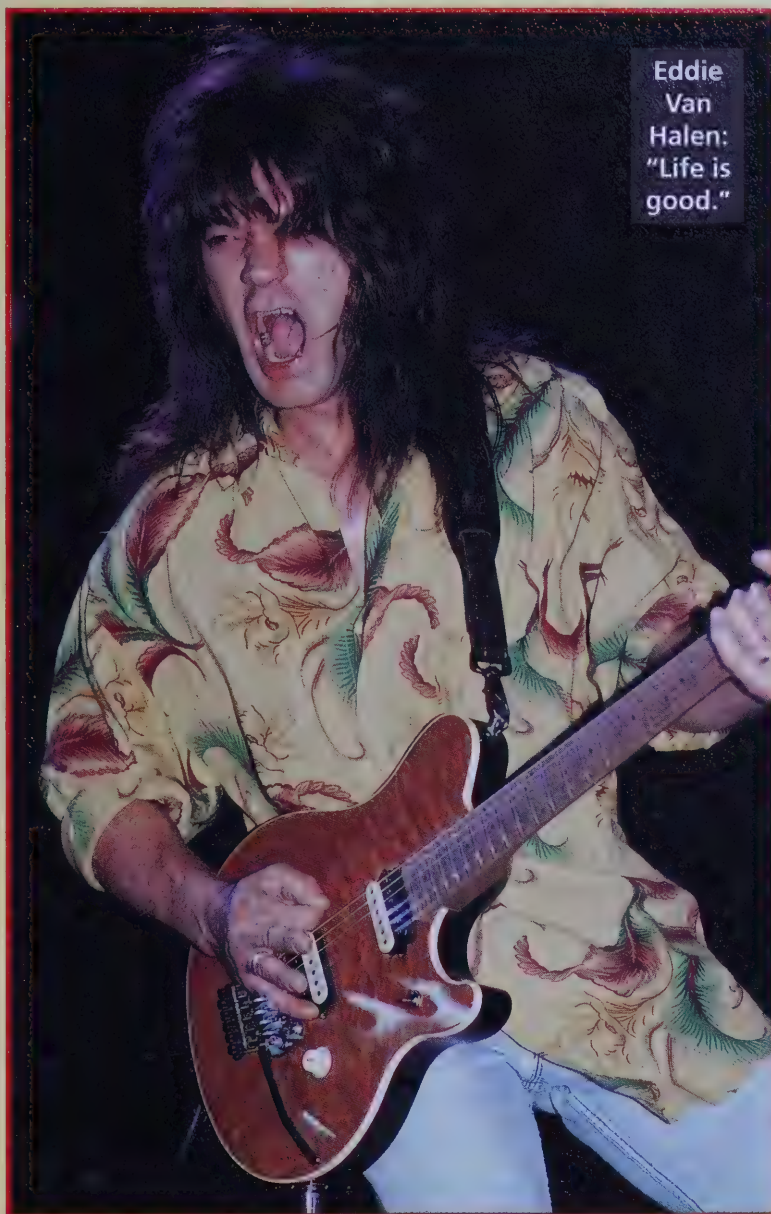
"We have a certain way that we write," Hagar said. "But I'm usually amazed by the quality and the diversity of the material we come up with. There

are times when I hear something and I say 'where the hell did that come from?' We still surprise ourselves all the time. It's one of the amazing things about Van Halen. There are songs that come through here, most of which never make it onto an album, that are just totally out there!"

Of course, as Wednesday follows Tuesday and summer follows spring, the release of a new Van Halen disc will inevitably be followed by a tour. It's been well over a year since Eddie and the boys last unpacked their tour cases, and they admit that they've been itching to play in front of some people for the last six months. They even briefly considered breaking their recording regimen last summer to rehearse a few weeks and play at Woodstock. But when that grew logistically impossible, they decided to just channel all their energies into completing **The Club** and then turn their attentions towards the road. Now that they're ready for the tour trail, the band members can barely contain their enthusiasm.

"We're gonna have to figure a way of playing everything we want to play," Hagar said. "I don't know how we're gonna

do it. There are the things we more or less have to play— the things a lot of people come out to hear. Then there are the songs from the new album, which are gonna sound great on stage. We're not gonna shove too many of 'em down everyone's throat— at least not until they get used to 'em— but we want to play a bunch of 'em. Then I want to play a few of my new solo tracks as well, if the other guys go along with that. Maybe we'll just stay up there for three hours every night. We'll probably all end up collapsing at the end of a show, but if it works, we'll live with that."



Eddie Van Halen: "Life is good."

career. While some critics might state that Van Halen has fallen into a "comfortable" album pattern, with song structures and sounds occasionally sounding startlingly alike from album to album, the

"The band sounds great, my family's healthy; what's not to be happy about?"

**CHRIS
CORNELL**

HIT PARADER

It's reached a point in rock and roll circa 1995 where being famous just seemingly isn't "cool" anymore. We've reached the age of the "anti-star" where brooding figures like Pearl Jam's Eddie Vedder, Alice In Chains' Layne Staley or Nirvana's tragic Kurt Cobain have attained stellar heights though their relatively anti-social attitude and behavior. What is it about American society today, and about the so-called "Seattle Scene" in particular, that seems to give birth to these strange rock animals; people who covet the forum rock provides while loathing every other aspect of the popular music process?

One band that's seemingly come to grips with their own internal battle of "artistry vs. commercialism" is Soundgarden, the current kings of the

fame has turned their day-to-day existence upside down. While the band has been together in one form or another for almost eight years, most of that time was spent recording for the infamous Seattle "indie" label SubPop, for which the band made four albums and EPs. But it wasn't until 1992's major label smash, **Badmotorfinger** that rock fans around the world began to really take notice of the unique amalgam of Sabbath-like power and Beatle-esque harmonies that pervade so many of Soundgarden's songs. That album has now gone platinum. But it did little to prepare either the band or their followers for the massive acceptance almost instantly afforded **Superunknown** upon its release.

"I think right after the album came out

"The rock business today suffers from quick burnout," he said. "When the same songs are crammed down your throat over and over again by radio and MTV, people just get sick of them in a hurry. MTV has brought both the music and the bands themselves right into everyone's homes. You can get tired of even house guests you like in a hurry. That's why the demand for more artists and new artists is insatiable. I think a lot of people I've known have had a real fear of getting too big. It's not, as some might think, that they don't want success. I think it's more that if you're considered to be so huge, you naturally will be perceived as being 'uncool.' That's a real problem. Most musicians want a long career. When you get so big so fast you run the risk of burning out in a year or two. I'm glad

SOUNDGARDEN

THE UNDEFEATED

Seattle rock roost. The multi-platinum success of their latest album, **Superunknown**, has cast vocalist Chris Cornell, guitarist Kim Thayil, bassist Ben Shepherd and drummer Matt Cameron into the roles of reluctant heroes. Yet, despite their reservations, they've begun to accept their position as spokesmen and stars—certainly a whole lot better than many of their Northwestern grunge brethren have or had. Now, as they once again get ready to shake the world on their year-long tour, Cornell (having recently recovered from vocal problems that forced the cancellation of the band's European road jaunt) must come to grips with facing superstardom head-on.

"I've never really accepted the media categorization of all the bands from Seattle under one banner," he said. "I never really felt that we were part of them even though we were one of the original Seattle bands. We make music that's so hard to classify that people never were really able to pin us down. Were we metal? Were we alternative? Were we grunge? There was enough going on there so that we never got classified by the media in any particular way. That's why I reject any overall impression one would give of music from Seattle or the musicians who make that music. Yeah, we were all friendly at some point in the past when we would hang out in clubs together. But that doesn't mean that we share the same lifestyles, opinions or personalities. Generalizing about things can be very dangerous."

One certainly wouldn't be generalizing to say that Soundgarden's recent rush to

BY BARRY MOROSKO

a lot of people were a little confused," Cornell said. "It wasn't us and it wasn't the fans who've been with us for a while. But the critics were confused, radio was confused and new fans might have been a little confused. I don't blame them because this record covers so much ground. We figured it would either turn off a lot of people or it would attract a lot of new people to us. Thankfully, I think we've gotten the second of those two

"We make music that's so hard to classify that people can never pin us down."

options."

Still, the question that begs to be asked—and answered—is if Cornell is prepared to handle the stifling rush of fan adulation better than were the likes of Vedder and Cobain? With the former having turned into a reclusive, brooding figure and the latter now lamentedly six feet under, is Cornell taking steps to avoid such a fate? Maybe there's something in that crisp Seattle air, maybe it's hidden in the cool, clear water, but sometimes it seems that this thriving rock and roll hotbed has planted the seed of discontent in too many of its musical children. Thankfully, Cornell scoffs at the notion that it's anything more than "the way the music scene works" that is at the root of this supposed dilemma.

we've had a real slow build to get where we are today.

"I think that some of the bands from the Seattle area have grown too big too fast," he added. "Anybody in those bands would have preferred to have had five albums out before they became The Biggest Band In Rock. They'd rather leave a long legacy than be known as the band that was hot for a year or two. I certainly can relate to that. I remember when rock bands, groups like Led Zeppelin and the Rolling Stones, were inaccessible and mythical. You couldn't see them unless you went to a show and fought to get down in front of the stage. Now bands are too accessible. Rock musicians have become like TV stars. They're good for a season or two, then the fans want something else. That's not a healthy situation to be in."

The health of Soundgarden, apparently, is one thing rock fans don't have to worry about. This group is healthy, wealthy and wise. They've learned from the pitfalls experienced by their musical buds, and have successfully circumvented those problems. Perhaps Cornell and his bandmates will forever put to rest the notion that all Seattle rockers live in a dark, mysterious world all their own.

"We're very proud to be from Seattle," he said. "But the whole thing has gotten a little out of hand. Everyday more kids flock there seeking something. I sure hope they find it. I always believed you should stay at home and if you have talent, people will find you. All I wish for all the struggling young musicians out there is that they get the same kind of chance

It's been nearly two years now since Aerosmith packed their bags and hit the road in support of their multi-platinum platter, **Get A Grip**. During that time, Steven Tyler and the boys have covered an estimated 250,000 miles and performed more than 400 concerts in front of over 3 million fans (including 300,000 during their headlining show at Woodstock last August.) To say the least it's been quite a time for the legendary Boston Bad Boys—truly one of the highlights of their 20-year career. But, amazingly, it seems like Tyler is just as hyped, just as psyched about going on stage at tour's end as he was a year ago. Hasn't this 40-plus year old rocker grown a bit tired of the daily grind? Hasn't the band's sweat-drenched, two hour nightly performance robbed him of his vitality? No way, Jose! Recently we caught up with the ever-active Mr. Tyler in the wake of the release of the band's instantly platinum "greatest hits" album **Big Ones**, to discuss life as one of rock's most high-profile superstars.

Hit Parader: There have been times during the last year or so where Aerosmith seemed to be everywhere; magazine covers, MTV, every music award show. Did you ever concern yourself with over-exposure?

the Stones and Pink Floyd did big business last year, a lot of their audience was kids. But I agree that we're one of the few established bands that doesn't make every tour a once-a-decade event that can pack the arenas with kids. It's

AEROSMITH

SHOWING THEIR BIG ONES

Steven Tyler: I know how important being out there, being seen, can be to you career. Yeah, there are times you've got to kind of bend over and allow people to take advantage of you, but that's what the music business is about at times. It's cool to be in demand, and to be wanted. If you want to make it, you've got to do what ever is necessary at attain your goals. I remember when we feel out of the scene in a big way, and I had injured myself really badly in a motorcycle accident. I had to sit in bed and watch David Lee Roth kind of assume the role that I had been playing. It really pissed me off. I promised myself then, that if we ever got back to the point where people would listen to us again, we'd grab hold of center stage and not let go.

HP: Are you implying that Aerosmith is putting forth a false facade?

ST: No, just the opposite. In fact, every song I write and every song we play on stage really comes from our hearts. There are some songs, *Angel* comes to mind, that really don't do it for me anymore. It's a beautiful song. But it never came from my heart. It was an attempt at being commercial. It worked, but I don't particularly like performing that song now. But I think that the fans sense our commitment, our sense of purpose. That's why they keep turning up to see us, and they keep buying our records.

HP: It seems as if Aerosmith is one of the few "older generation" bands that appeals to a younger generation. How do you feel about that?

ST: It's great. I know a lot of bands, like

really something I enjoy. Hey man, I love the Stones. I grew up on them. The fact that they're still out there rockin' and filling up ball parks gives me a lot of hope for the future.

HP: Do you ever think about getting older?

ST: I try not to. I try not to fill my head with those kind of thoughts—both

"We've learned not to worry too much about the little things."

good and bad. I don't read Aerosmith's press clippings and allow all the good things people say go to my head. And I don't waste time sitting around worrying about what I can't control. When I was heavy into drugs, and came close to dying from it, I realized how precious life is. It's something to be cherished and enjoyed. You shouldn't waste time worrying about silly things.

HP: Rumor has it that your next album will be a live disc—your last for Geffen Records—and that you've already started working on your next studio album—your first under your new Sony contract.

ST: That's why they're rumors. But there's maybe some truth in there. We have started writing some new material, but that's only natural since we've

been on the road together for two years. Two of those songs made it onto **Big Ones**. We've started fooling around with some ideas, like we always do. And there has been some discussion about a live album. But which label would get which album, and how all that would work out, is something that hasn't really been discussed that much. It'll all work out. Everyone will end up happy.

HP: Care to reveal any "secrets" about what might be on the next album?

ST: There's really nothing to reveal at this point. Everything is in a real early stage. There are some interesting ideas floating around at the moment, but that's about as much as I can say.

HP: How have you managed to keep your energy level up every night on stage for two years?

ST: Some nights it's easy, some nights it's a little harder. The fact is that

BY P.J. MERKLE


we're obviously enjoying ourselves out there or we would have stopped touring months ago. Each time a certain leg of the tour came to an end we'd stop and consider what we wanted to do next. Did we want to go home? Did we want to keep going? I think the answer speaks for itself.

HP: Could you have imagined staying on the road for two years at the start of this tour?

ST: That's what I mean about not worrying about little things. If you start looking at something as lasting a year, or longer, it can be real intimidating. But if you just learn to take life day-by-day, or minute-by-minute if need be, then those things all just take care of themselves. You've got to enjoy the moment, not worry about whether or not you're gonna be having fun two months from now.

HP: How was performing at Woodstock? Was it as much of a kick as it seemed?

ST: It was really cool. I'm glad the kids enjoyed it because all the rain and the mud could have really made it a bitch for them. They made the best of it, and I'm very proud of them for it. We had a great time, but what more can I ask for than a captive audience of 300,000 people? That's an opportunity that doesn't come along every day.

A full-page photograph of Steven Tyler performing on stage. He is wearing a white shirt with a black and green floral pattern, which is open at the chest. He has long, wavy reddish-brown hair and is holding a microphone to his mouth with his right hand. A rainbow-colored scarf is draped around his neck. The background is dark with some blurred red and orange lights on the right side.

STEVEN
TYLER

HIT PARADER

SHOOTING STARS



RED SQUARE BLACK

The first thing you might want to know about the new band Red Square Black is that it's the new musical home of former Ozzy Osbourne drummer Randy Castillo. But don't, for one second, confuse the industrial/hardcore sound of Red Square Black with the mainstream metal musings of Mr. Osbourne. On their debut album, **Square**, Castillo, vocalist Mark Binder, bassist Angelo Barbera and guitarist John Lowrey lay down a barrage of rock and roll thunder that serves as a space-age reflection on the varied ills of today's troubled times.

"Our album is a mirror of the times," Binder said. "There are many realities out there, some of them are pleasant, some of them are not. But we don't turn our backs on any of them."

Through such songs as *I Lost My...* and *Violent Pause*, Red Square Black journey into a musical world filled

with bizarre characters and equally unusual sounds. Such "instruments" as power drills mix with lyrics dealing with vigilantes and child molestation to create a style palate designed for the 21st Century. It's music from the "dark side," reflecting a place many of us may choose to visit, but few would want to live. But as Binder is quick to point out, that murky terrain is home turf to Red Square Black.

"We're trying new things, but not just for the sake of trying them," Binder said. "There's a reason for everything we do. It's dramatic, and it's different, but it is what is happening in our world. You're welcome to visit if you dare."

PETER CRISS

Is there anyone out there not instantly familiar with the name Peter Criss? For a decade "The Cat" prowled the drum stand for Kiss, propelling along that band's tunes at the height of their costumed popularity. He wrote and performed *Beth*, the biggest hit of the group's career, and proudly received 52 gold and platinum albums for his efforts with Kiss. But then in 1981 Criss and Kiss had a parting of way, and for the next 13 years Peter was one of rock's most infamous mystery men. His name would occasionally pop up in magazines or talk shows, but for the most part Peter Criss was a rocker who was missing in action. He released a few solo discs that barely made a ripple in the commercial waters, and his infrequent live appearances were generally disjointed and disappointing.

"I was so depressed with what was going on in my life that it was all I could do to get myself out of bed in the morning," Criss said. "Then when my wife informed me she was leaving, I reached the point where either I would give up totally or I'd find a way to start the long crawl back."

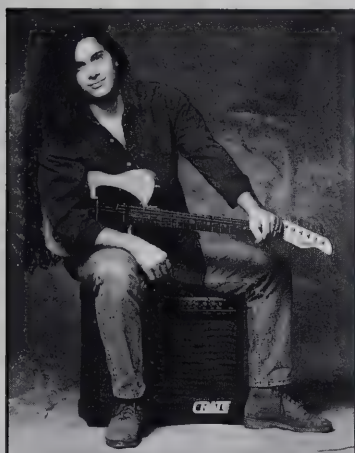
A major step in that climb back up is Criss' new album, **The Cat I**, a highly personal album that reveals some of the hurdles Criss has recently overcome. Aided on a number of tracks by former Kissmate Ace Frehely, Criss seems confident and comfortable with his current position in the rock world. He knows that much of the luster has gone from his star status, but he doesn't seem to care. On such songs as *Blue Moon Over Brooklyn* and *The Truth*, he reveals himself as a guy just happy to be alive and doing what he loves.

"This is the most personal record I've ever done," Criss said. "The songs explain the things I've gone through recently, and present some great rock and roll. I'm playing with some young, happening guys because I wanted this record to be raw and exciting. I hope the fans like it."



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CELEBRITY RATE-A-VIDEO

BY GAIL FLUG

The last time we had Dream Theater participate in our *Rate-A-Video*, it was clear they liked all kinds of music, everything from hardcore like Pro-Pain to poppier stuff like Duran Duran. This time we made sure guitarist John Petrucci and bassist John Myung had a wide variety of videos to review while trying very hard not to confuse their names.

Get Your Own, Marilyn Manson

John Petrucci: Is that Trent Reznor? It looks like they did it in his studio. It's pretty angry. I don't know about this... it's like Halloween. He looks like a witch. The video is pretty dark. Pretty gruesome in fact.

John Myung: It reminds me of an Alice Cooper/Nine Inch Nails heavy...

John Petrucci: Like a decadent gory vibe. That stuff has its own subculture. I don't think I'd listen to this. I'm not really digging the video.

John Myung: It's cool for what those guys are doing, but that type of music is not what I listen to, but the video goes with the song.

Breathe, Collective Soul

John Myung: I know who this band is, this isn't their big song. It's cool. It has a new age, '60s vibe with the imagery. I like the old Rickenbacker.

John Petrucci: It reminds me of *The Partridge Family*, the music and all the colors. It's wild. I liked the blurred perspective even though it's a typical video technique lately.

John Myung: I like the subconscious elements with the guy in the water and how that ties in with the band playing in front of the ocean. It has really nice color contrasts. I like it.

John Petrucci: The song is definitely Beatle-influenced.

Basket Case, Green Day

John Petrucci: I've seen this one, this video is a lot of fun. This is a MTV video like the ones when I was growing up. Like the Twisted Sister ones with a story that was funny. May I ask you something? These guys are from California, right? How come he sings with an English accent? I don't get that. He totally has an English accent.

John Myung: But where would punk be without one?

John Petrucci: That's true. This is a nice light video. It's the total opposite of that first one we saw where they are trying to be so intense. This is nice and light and trying to be fun. I like the harmonies. This could easily be

a Ramones song.

John Myung: I like it for its simplicity. It's very stripped down basic stuff.

Motherless Child, Eric Clapton

John Petrucci: I like the sepia tint to it. It must be weird to put out a video to an old blues song. They're basically just playing and having a good time.

John Myung: Well, there's a lot of blues stories that they could incorporate. For a second I thought it was *Crossroads*. I really like the song. I just got an acoustic so I could appreciate the playing. It's like being musical in the rawest form. When you got a guy with an acoustic singing the melody, it's about as basic



Dream Theater: "Green Day's video is a lot of fun."

as it gets, but at the same time it's the foundation to everything.

Always, Bon Jovi

John Petrucci: This is so typical. The guy looking at the girl's picture on the wall, the big piano ballad.

John Myung: Wait a minute, I've been seeing that guy everywhere lately... He's the guy from that show *Dead At 21*.

John Petrucci: They seem like the fun-loving couple now, but towards the end they will break up, am I right? They'll have some sort of fight. See, he just winked at her roommate, that was a sign, a sort of foreshadowing.

John Myung: Isn't this what that movie *Sex Lies And Videotape* is about?

John Petrucci: This song is very touching. What, she met another guy already? Oh, and he's the artist type and she's going to realize the sensitivity.

John Myung: It's not my taste in music, but it's a good video for the song I guess. They are just telling a story here.

John Petrucci: Oh, and now he sees she's been with another guy and now he's mad and she dumps him.

John Myung: Are you sure this isn't the next episode of *Dead At 21*? I guess it's a good video.

John Petrucci: Very typical of the style of writing.

Plague, Napalm Death

John Petrucci: Oh my God... How does Barney sing like that?

John Myung: It's a really cool video, it projects well with the music.

John Petrucci: I can't stop thinking about Barney having a sore throat when he's done. It's pretty cool. There's a lot of different types of film techniques in it. Like the blurry sort of thing, and the strobe and the grainy look. The music? Well, it's no doubt Napalm Death. Intensely aggressive.

John Myung: The video doesn't have any dead weight to it. It was perfect for the music.

Doll Parts, Hole

John Petrucci: Oh no. This is horrible.

John Myung: It's so hard to be critical of things you're not into or don't normally listen to. Just because you don't listen to it and say something bad about it, there's going to be someone who's into it who will be like "what are you talking about?"

John Petrucci: But I really think this song is really bad. It's horrible. Her voice, the song, she sounds whiney.

John Myung: It doesn't bother me. But, I can't judge it. The video has a mood to it.

Dittohead, Slayer

John Petrucci: Is this the new Slayer? This is sick!

John Myung: Are those all down strokes? No way, right? I just got into rhythm guitar playing, so I think these

guys are rhythm gods. They are so fast and powerful, there's no denying it.

John Petrucci: At least these guys stay true to what they're doing.

John Myung: Exactly. They don't change their mind and be something different. This is great. I just got the album and I don't normally get into this kind of stuff, but for some reason I like these guys. I don't know why. The drummer is sick; his fills are so fast.

John Petrucci: The guitar solos crack me up. They are like these little sequences in between these masses that always end on this high note and then they go back into it. The solos are totally on speed. It's like drink ten cups of coffee and go for it.

John Myung: It's totally in character for them.

PHOTO: GAIL FLUG

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____ R&B ____ Rap ____ Other: _____
____ Jazz ____ Country _____

2. Please classify your current playing level:

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____ Semi-Pro ____ Educator
____ Pro ____ Hobbyist

3. Please provide your own "Top Ten" list of what influenced your current selection of drum kit, hardware, snare drum.

Example: 1 - Most Important, 2 - Second Most Important, etc...

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____ Price
____ Artist Endorsement Advertisements
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____ Brand Reputation
____ Product Advertisements
____ Other

4. Do you pay attention to artist endorsement advertisements?:

____ Yes ____ No

5. Do you pay attention to product advertisements?:

____ Yes ____ No

6. Are you currently in a school music program (i.e. band, orchestra, etc.)

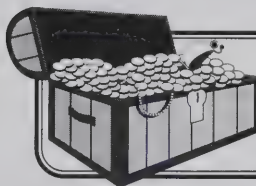
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Yes, why? _____

No, why not? _____

8. If artist endorsements influence your decisions, to what extent are they a factor in your purchase?:

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Important

Not
Important

9. If you could purchase the ultimate drum kit, what kit would that be?:

Brand: _____

Model: _____

Why?: _____

10. Please rank the following purchase factors in order of importance to you. Example: 1 - Most Important, 2 - Second Important, etc...

Quality / Value: _____

Performance / Sound: _____

Price: _____

Image: _____

11. What do you think are the top 3 factors that influence the purchase of a particular drum kit?:

1. _____

2. _____

3. _____

INDIE REVIEWS

MERCYFUL FATE, *THE BELL WITCH*

This six-song EP is designed to give Mercyful Fate's loyal fans a taste of the depraved insanity that marked the band's 1994 "reunion" tour. Fronted, as always, by one of rock's most bizarre characters, King Diamond, Mercyful Fate remains an acquired taste. But if you enjoy the band's hell" bent sound, and The King's characteristic caterwaulings *The Bell Witch* may serve

cient, Forte emerge from Oklahoma with all the savage intensity of an invading horde. Mixing elements of alternative and progressive rock, and covering it all with a metallic intensity that serves to obliterate everything in its path, on their latest album **Division**, this special unit display the wide-ranging talents that could very well spell big-time success in the years ahead. While such songs as *Inhuman*, *Back To Zero* and *13 Steps* occa-

a tough-as-nails musical showcase that features top-notch playing and continually interesting song-smithing. This isn't "trendy" music; it's just good, solid rock and roll—enjoy it.
Rating: ***

CREMATORY, *JUST DREAMING*

Oh yeah—this is *just* what the rock world needs, a mystical death metal band. Now you can have a band singing about disemboweling a goat, and explaining the cosmic significance of that act... all at the same time! Just a listing of song titles like *Heaven's Throat*, *I Saw The Angels Fly* and *The Prophecy* tell you all you need (or perhaps want) to know about Crematory. These German bashers have created their own quasi-religious attitudes towards just about everything on God's green earth. Unfortunately, with minimally talented musicians and lyrics that sound like they



Wicked Maraya: One of Long Island's best.

as an entertaining diversion from more substantial rock fare. Featuring live versions of some of the band's best-known songs, recorded live in Hollywood, the EP gives a satisfactory, if unspectacular, demonstration of all the is both good and bad with Mercyful Fate. Their overt musical posturings and ham-handed lyrical efforts will either thrill you or amuse you, depending on how deep your mystical beliefs may run. Also included, are two studio tracks, *The Bell Witch* and *Is That You Melissa?*, that come from the band's most recent album, **In The Shadows**.

Rating: **

FORTE, *DIVISION*

Fierce, technically brilliant and brutally effi-

sionally wallow in the overly-familiar, Forte bring just enough originality to their efforts to mark them as true hard rock contenders.
Rating: ****

WICKED MARAYA, *CYCLES*

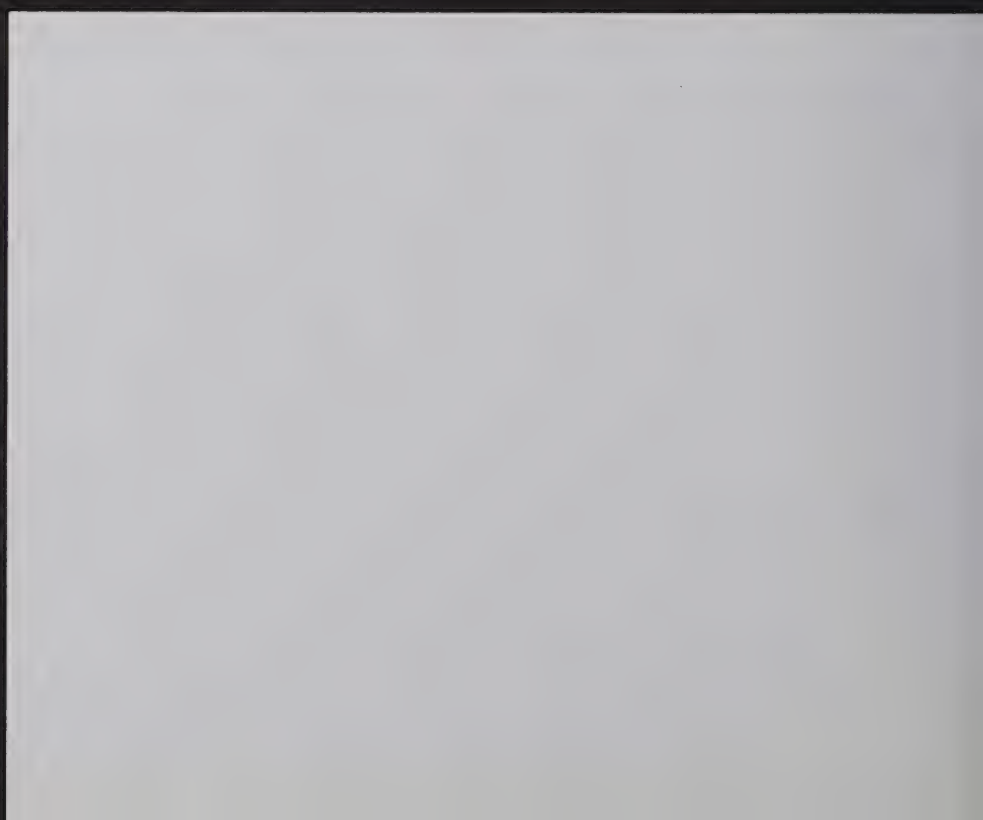
Wicked Maraya may hold the distinction of being the best hard rock band to hail from Long Island, New York since Twisted Sister. No, this quintet don't wear outrageous makeup or dress like harlequins, but like Dee Snider's unit, these guys rock with unrelenting power and style. On their latest album, **Cycles**, the Ladevaio brothers, bassist John and guitarist Michael, along with their cousin guitarist Dan Malsch, and two childhood friends, vocalist Lou Falco and drummer Mike Nack, have constructed

were made up on the spot, this brand of mysticism runs thin pretty darn quickly.
Rating: *

FATES WARNING, *INSIDE OUT*

Fates Warning really don't belong on our "indie reviews" column. Yeah, their latest opus, **Inside Out**, is released on a semi-indie label. But these guys are just too damn big, too damn good for this space. They deserve their own color article on the pages of **Hit Parader** (which they're getting, by the way.) But let's not quibble. The bottom line is that their latest effort is the most accessible album in the band's history, and promises to be the disc that brings them the mass commercial acclaim they richly deserve.
Rating: ****

RATING SYSTEM: ***=EXCELLENT ****=VERY GOOD ***=GOOD **=FAIR *=POOR**



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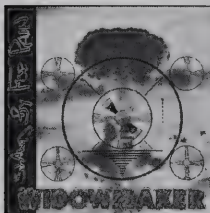
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THE STARS SPEAK OUT

This month we decided to ask our rock brethren the "big question": what do you want out of life?

The goal has always been to make people come around to us. We won't come to people.

Kim Thayill
Soundgarden

We have goals, but they're always changing. First you want to do the States. Then you tour the States and you want to do Europe. Then you get to Europe... and then you want action figures of yourself.

Dee Plakas
L7

To musically expand, especially as a frontman and a singer. In the past I felt I've held back on some of the talents I have, I want to release some of those little by little. If you throw your ace card the first thing in your career you have nowhere to go. My biggest goal is each year to grow a little bit in something new that people can say "wow!" and grow up with me.

Bret Michaels
Poison

I want to touch people.

Glenn Danzig
Danzig

I want us to do better every year.

Bruce Kulick
Kiss

On a career level, I feel very happy. I'm so surprised that Woodstock turned out the way it did. It's like we just stepped up another plateau.

Downward Spiral debuted at number two on the charts. I'm happy about that. My goal for the next album is to make it anti-**Downward Spiral** in terms of something that is not heavily produced.

Trent Reznor
NIN

The goal of Extreme is to put emphasis on the songs. I want these albums to go past the fad of what's happening now, I want them to be timeless. You can go

back and put on any Queen record and they're all current. They're timeless pieces. We want to make Extreme music, not just 1990s rock and roll.

Gary Cherone
Extreme

I want people to respect what it is I've done with my life.

Geoff Tate
Queensryche



records until I die, it's what I do. Hopefully we'll get better at our craft.

Ian Astbury
The Cult

When **Dr. Feelgood** topped the charts on October 3rd, 1989— Tommy's birthday— that was it. That was a big one. **Girls, Girls, Girls** went to number two and we really thought it would get up to number one, but Whitney Houston debuted at number one, so that was the end of that. We were starting to feel like we were always the bridesmaid and never the bride, so when we topped the charts, that was it.

Vince Neil

Pleasure is our goal and festivity is our means of expression.

Sebastian Bach
Skid Row

What I want changes all the time.

Slash
Guns N' Roses

Everybody in the band has a bigger picture as far as their life goes. Yeah, we're enjoying ourselves and we're playing music, we're writing songs and we're meeting a lot of people and we're all getting along, and that's fine, but we all realistically step back and know this is not going to last forever, we're setting ourselves up for a harsh reality. Everybody wants to have a family, and this is only a small part of the big picture. There's so much that matters, and there's so much of this that really doesn't matter.

Shannon Hoon
Blind Melon

Slash: Changing desires.

To have creative freedom and produce our own records and try different stuff, and always grow and change, that's what I want.

Mike Inez
Alice In Chains, Snakepit

Musically, I tried to think if I had a goal what it was, and I think more than anything it was to leave something from my id, if I had one to listen to.

Eddie Vedder
Pearl Jam

I don't even bother trying to picture a perfect world, because I don't think that perfection is something to strive for. I prefer imperfection. That's what makes things special. You know, things that change.

Anthony Keidis
Red Hot Chili Peppers

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COMPILED AND EDITED BY ANNE LEIGHTON

THE STORY BEHIND THE SONG ALBATROSS by CORROSION OF CONFORMITY

An albatross is a heavy burden that weighs you down to the point that you can't accomplish anything in your life. Corrosion Of Conformity's singer/guitarist Pepper Keenan says when he and Reed Mullin wrote the song, *Albatross*, they were, "getting things off our chests. It was about getting rid of stuff that holds you down, be it a relationship or people telling you 'you can't do this, you can't do that, you'll never do anything.'"

Although C.O.C. had specific burdens—a singer who really didn't fit with the band and problems with their former record company, Pepper and Reed decided to disguise the songs lyrics so, "you can pull a lot of meaning out of it, that it would mean something to somebody in Ohio that hates their school teacher as opposed to somebody who wants to get rid of a member of a band."

Pepper may have been the biggest albatross to himself, because he was the band's original frontman when C.O.C. formed many, many years ago. But three years ago, he believed other peoples' advice, "dude, you shouldn't be fronting a band," and decided that maybe C.O.C. should have another singer. "I kind of think I held myself back." Fortunately Pepper and company went back to their roots, and when they started work on the new record, "I made a promise to myself not to trust other people's opinions more than mine anymore. There's no reason to be reserved in anything. If there's something you want to do, do it."



ALBATROSS

PEPPER KEENAN
REED MULLIN

Left behind, what a waste of time,
they're coming to get you, run on.
How can I respect your crime
when all you criminals whine,
"they bought and sold you,
run on, run on."

You can call me crazy,
you can call me wrong,

80 HIT PARADER

'cause I was born a liar,
albatross.
Fly on.

My home is kind,
man, it pays to be blind,
I promise to forget you, run on.
No swallowed pride, no conspiracy
linked,
broken promise of virtue, run on.

You can call me lazy
but I know where I belong,
'cause I was born a liar,

albatross.
Fly on with your trust in love
from your god above...

I believe the albatross is me...

I should have seen the signs,
now the memory's far behind—
it was no big loss,
fly on albatross, yeah

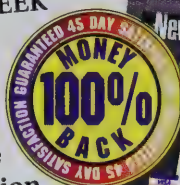
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TRAIN OF CONSEQUENCES

DAVID MUSTAINE

As recorded by MEGADETH

I'm doing you a favor
as I'm taking all you money.
I guess I should feel sorry
but I don't even trust me.
There's bad news creeping up
and you feel a sudden chill.
How do you do?
My name is trouble,
I'm coming in for the kill...
and you know I will.

Set the ball a-rollin',
I'll be clicking off the miles
on the train of consequences...
My boxcar life o' style,
my thinking derailed,
I'm tied up to the tracks.
The train of consequences,
there ain't no turning back.

No horse ever ran as fast
as the money that you bet.
I'm blowing on my cards
and I play them to my chest—
life's fabric is corrupt,
shot through with corroded thread.
As for me I hocked my brains,
packed my bags and headed west.

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Code Artist

2231 AC/DC	2691 David Bowie	6322 Meatloaf	7652 Rollins Band
2371 Aerosmith	3331 Def Leppard	6241 Megadeth	7871 Rush
2664 Alice Cooper	3371 Depeche Mode	6382 Metallica	7262 Scorpions
2541 Alice in Chains	3462 Dio	6463 Ministry	7374 Sepultura
2681 Anthrax	3733 Dream Theater	6672 Morrissey	7541 Skid Row
2325 Beck	3242 The Eagles	6682 Motley Crue	7523 Slaughter
4361 Billy Idol	2525 Eric Clapton	6681 Motorhead	7524 Slayer
5632 Billy Joel	3981 Extreme	9682 Neil Young	7621 Smashing Pumpkins
2523 Black Crowes	4721 Grateful Dead	6461 Nine Inch Nails	7661 Sonic Youth
2524 Black Sabbath	4731 Great White	6471 Nirvana	7683 Soul Asylum
2544 Blind Melon	4737 Green Day	6723 Ozzzy Osbourne	7682 Soundgarden
2661 Bon Jovi	4861 Guns N' Roses	7263 Pantera	7746 Spin Doctors
2769 Brother Cane	4691 INXS	7321 Pearl Jam	6421 Stevie Nicks
7771 Bruce Springsteen	5224 Jackyl	4221 Peter Gabriel	7863 Stone Temple Pilots
2852 Bulletboys	7282 Joe Satriani	7462 Pink Floyd	8741 Trixter
2656 Collective Soul	6351 John Mellencamp	7641 Poison	8321 Tears For Fears
2683 Counting Crows	5461 King's X	7671 Porno For Pyros	8221 U2
2726 Cracker	5472 KISS	7745 Primus	9272 Warrant
2761 Crosby, Stills, Nash	5332 Led Zeppelin	1831 Queen	9463 The Who
2853 The Cult	5366 Lemonheads	1832 Queensryche	6341 Vince Neil
2871 The Cure	5451 Lillian Axe	7363 R.E.M.	9371 Yes
3261 Damn Yankees	5484 Live	7332 R.H. Chili Peppers	6251 Yngwie Malmsteen
3265 Danzig	5962 Lynch Mob	7651 Rolling Stones	1181 ZZ Top

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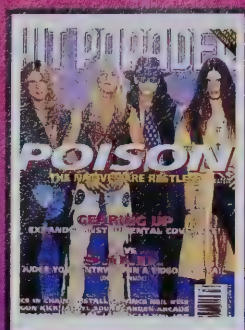
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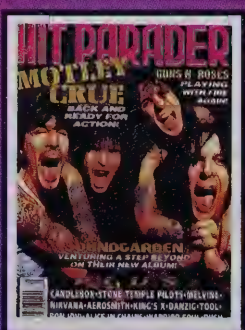
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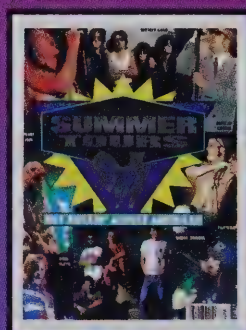
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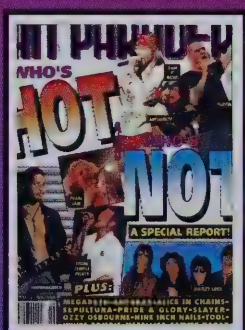
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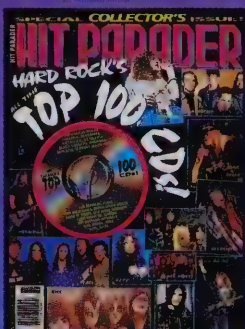
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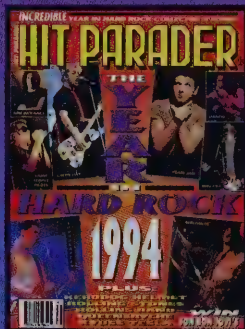
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AC/DC — Cleveland 1978 Pro 30 min
AC/DC — Toronto 1990 2 hrs
Aerosmith — New York 1990 100 min
Aerosmith — New Haven, CT 1989 100 min
Aerosmith — Houston 1977 Pro 2 hrs
Aerosmith — Large 1980 Pro 90 min
Aerosmith — San Francisco 1988 & Philly 1990 Pro 2 hrs
Aerosmith — NJ 9/11/93 110 min
G.G. Allin — Compilation 2 hrs
G.G. Allin — Texas 92 110 min
Allman Brothers — Fillmore East 1970 Pro 45 min
Allman Brothers — Jones Beach 9/4/91 2 hrs 20 min
Allman Brothers — Rarities 72-82 Pro 1 hr
Allman Brothers — Japan 1992 Pro 65 min
Allman Brothers — Crested Butte, Colorado 2/23/91 (full show) Pro 2 hrs 30 min
Allman Brothers — Beacon Theater, NYC 3/92 2 hrs
Babes in Toyland — Milwaukee Toot Cafe
Bad Radio W/ Eddie Vedder — San Diego 89 60 min
Beatles Backtraxx — The Video! (Fab Box) Pro 1 hr
Beatles Backtraxx 2 — Pro 1 hr
Beatles — Let It Be (The Original Film)
Beatles — Let It Be Outtakes Pro 1 hr
Beatles — Unsurpassed Videos Pro 90 min
Beatles — Unsurpassed Videos Vol 2 Pro 90 min
Beatles — Unsurpassed Videos Vol 3
Jeff Beck — Milan, Italy 1 hr
Jeff Beck & Santana — Japan 1987 Pro 1 hr
Jeff Beck — Collection Pro 70 min
Big Black — Chicago 2 hrs
Black Crowes — Hartford, CT/Nassau, NY 1990 90 min
Black Crowes — Beacon Theater, NYC 8/92 2 hrs
Black Crowes — Italy 6/93 Pro 70 min
Black Sabbath — Collection Pro 90 min
Black Sabbath — Paris 70/Beat Club 70-72 Pro 70 min
Black Sabbath — Never Say Die 1978 Pro 1 hr
Black Sabbath — Story Vol 1 Pro 1 hr
Black Sabbath — Beacon Theater, NYC 8/92 2 hrs
Black Sabbath — Rarities Vol 1 Pro 2 hrs
Blondie — Collection Pro 2 hrs
Bon Jovi — Japan 1985 Pro 45 min
Bon Jovi — NYC 10/92 Pro 75 min
Bon Jovi — Tokyo 12/31/88 Pro 2 hrs
David Bowie — Marquee Club 1973 Pro 1 hr (1980 Floor Show)
David Bowie — Japan 1990 Pro 2 hrs
David Bowie — Vancouver 1976 Pro 90 min
Mr. Bungle — Toronto 92 Pro 90 min
Kate Bush — The Collection (Fab Box) Pro 75 min
Bush — Detroit 2/22/85 & 3/3/85 Pro 70 min
Byrds — Collection Pro 90 min
Cheap Trick — DKRC 76 Pro 30 min
Eric Clapton — Saturday Night Live Rehearsals 1990 Pro 70 min
Eric Clapton — Rio 1989 & Royal Albert Hall 1991 Pro 45 min
Eric Clapton — Royal Albert Hall 1990 Pro 1 hr
Eric Clapton — Philadelphia 5/4/92 2 1/2 hrs
Eric Clapton — Rolling Hotel Pro 1 hr
Clash — New Jersey 1979 B/W Pro 75 min
Concrete Blonde — Maine 8/91/Milw 87 140 min
Alice Cooper — Live Trash New York 1990 90 min
Alice Cooper — A Strange Case 1978 Pro 75 min
Cream — Farewell Concert Pro 50 min
Cult — Toronto 1990 100 min
Cure — Live in Japan 1984 Pro 90 min
Cure — Rio 1987 Pro 45 min
Cure — On Stage Off Stage Pro 2 hrs
Cure — New Orleans 6/8/92 2 hrs
Danzig — England 1988 40 min
Dead Kennedy — S.F. 79-81 Pro 30 min
Deep Purple — Denmark 1972 Pro 2 hrs
Deep Purple — Live 1970 Color Pro 30 min
Deep Purple — Royal Albert Hall 1969 Pro 1 hr
Deep Purple — Czechoslovakia 92 Pro 2 hrs
Def Leppard — Germany 1992
Def Leppard — The Interviews Pro 1 hr
Dinosaur Jr. — Austin, TX 2/8/92 75 min
Doors — Danish TV Special Pro 30 min
Doors — Critique Pro 30 min
Doors — Feast of Friends Pro 40 min
Duran Duran — Duran Vision Pro 80 min
Duran Duran — Rarities Pro 2 hrs
Bob Dylan — Hard Rain Live 1976 Pro 1 hr
Bob Dylan — Hard Rain — Alternate Indoor Version Pro 1 hr
Bob Dylan — Canada 1964 Pro 30 min
Bob Dylan — Eat The Document Pro 75 min
Bob Dylan — Renaldo & Clara Part 1 Pro 2 hrs
Bob Dylan — Renaldo & Clara Part 2 Pro 2 hrs
Bob Dylan — Jones Beach 1991 90 min
Eagles — Seattle 76 Pro 1 hr 40 min
Einstürzende Neubauten — Chicago 84
ELP — Pictures at an Exhibition Pro 75 min
ELP — Monticore Tour 1973 Pro 50 min
ELP — Jones Beach, NY 92 2 hrs
ELP — Montreal 1977 Pro 2 hrs
ELP — Cal Jam 1973 & U.K. Pro 2 hrs
ELP — Radio City, NY 2/93 2 hrs
Melissa Etheridge — New York City 2/19/92 1 hr 30 min
Extreme — Middletown, NY 9/1/91 1 hr
Faith No More — Rio 1991 Pro 40 min
Fleetwood Mac — Collection 73-80 Pro 1 hr
Ace Frehley — Live 1991 Pro 75 min
Fugazi — Milwaukee 1989 75 min
Peter Gabriel — Rockpalast 1977 Pro 90 min
Peter Gabriel — Academy Theater, NYC 4/93 90 min
Peter Gabriel — Germany 4/20/93 2 hrs
Genesis — Montreal 1974 Pro 1 hr
Genesis — Promos 1971 — Live 1973 Pro 1 hr
Grand Funk — CA 1974 Pro 50 min
Guns N Roses — 1988 Uncensored Ritz Pro 75 min
Guns N Roses — Felt Forum 1988 100 min
Guns N Roses — Rio 1991 Pro 100 min
Guns N Roses — Rio 1991 Second Show Pro 1 hr
Guns N Roses — The Rosey LA 1986 Pro 2 hrs
Guns N Roses — Indiana 1991 Pro Shot 2 hrs 15 min
Guns N Roses — File Pro 2 hrs
Guns N Roses — Argentina 1/93 Pro 2 hrs 30 min
Guns N Roses — Oklahoma 4/92 Pro 100 min
Guns N Roses — Rosemont Horizon, Chicago 4/92 Pro 100 min
Hall of Fame Awards 1993 — Featuring: The Doors, Pearl Jam, Springsteen, Fogarty and Cream
Reunion Pro Shot 1 hr 20 min (Mint Quality)
Heart — New York 1990 100 min
Heart — Collection Pro 2 hrs
Heart — Collection Volume 2 Pro 2 hrs
Heavy Metal — Hartford Part 1 1992 90 min Movie
Jimi Hendrix — Rarities Pro 1 hr

Jimi Hendrix — Sweden 1969 Pro 1 hr
Jimi Hendrix — Isle of Wight 1970 Pro 1 hr
Jimi Hendrix — See My Music Talking Pro 2 hrs
Jimi Hendrix — Band of Gypsies NY 69 Pro 2 hrs
Jimi Hendrix — Atlanta Pop Festival 1970 Pro 1 hr
Jimi Hendrix — Complete Woodstock Performance Pro 60 min
Jimi Hendrix — Royal Albert Hall 1969 Pro 1 hr
Ian Hunter & Mick Ronson — Rocks Collection Pro Ice T & Body Count — Chicago 92
Billy Idol — Wembley 1990 Pro 90 min
Iggy Pop — Paris 1991 Pro 1 hr
Iron Maiden — Albany 1991 2 hrs
Iron Maiden — London 1980 Pro 30 min
Iron Maiden — New Haven 1991 90 min
Iron Maiden — Italy 92 Pro 85 min
Mick Jagger — SNL Rehearsals 2/13/93 50 min
Mick Jagger — Webster Hall, NY 2/93 Pro 1 hr
James Addictio — Santa Barbara CA 89 75 min
James Addictio — Detroit 1989 Pro 70 min
James Addictio — Houston 1989 70 min
James Addictio — Italy 1991 Pro 80 min
James Addictio — Milwaukee 1990 90 min
James Addictio — Troy, NY 1992 2 hrs
James Addictio — Hawaii 1991 1 hr
James Addictio — Last Ever Party Nude
Jethro Tull — Albany, NY 11/91 90 min
Jethro Tull — NYC 10/92 90 min
Jethro Tull — England 5/26/93 100 min
Joan Jett — Live on Broadway 75 min
Joan Jett — Collection Pro 2 hrs
Joan Jett — West Point, NY 3/30/93 75 min
Joan Jett — Middletown, NY 11/23/91 80 min
Joan Jett — The Jett Age Japanese Collection Pro 1 hr
Elton John — NYC 1992 2 hrs
Elton John — Best of Pro 2 hrs
Janis Joplin — Collection (Japan)
Journey — Source 1978 Pro 1 hr
Judas Priest — Toronto 1990 2 hrs
King Diamond — Houston 1989 90 min
Kinks — Compilation #1 Pro 90 min
Kinks — OGW 77 Pro 75 min
Kinks — Biography 1964-1984 Pro 75 min
Kiss — Collection Pro 90 min
Kiss — The Collection Volume 2 Pro 75 min
Kiss — The Collection Volume 3 Pro 1 hr
Kiss — The Collection Volume 4 2 hrs
Kiss — Houston 1977 Pro 50 min
Kiss — Japan 1977 Pro 45 min
Kiss — Detroit 1975 Pro 30 min
Kiss — New York 1990 110 min
Kiss — The Interviews Pro 1 hr
Kiss — Detroit 1990 Pro 100 min
Kiss — Anaheim, CA 1976 Pro 70 min
Kiss — The Dynasty File 2 hrs
Kiss — Creatures of the Night File 2 hrs
Kiss — The Eternity File Pro 2 hrs
Kiss — Unmasked File Pro 2 hrs
Kiss — Boston, MA 1992 1 hr
Kiss — The Ritz, NYC 5/92 90 min
Kiss — Wembley 1992 90 min
Kiss — A Visual Evolution Pro 1 hr
Kiss — Sydney, Australia 80 Pro 2 hrs
Kiss — San Bernardino 92 2 hrs
Kiss — Los Angeles 93 40 min
Kiss — Largo 7/8/79 Pro 100 min
Kiss — Houston 9/2/77 Pro 100 min
Kix — Baltimore, MD 7/4/91 90 min
L7 — Collection 2 hrs
L7 — Italy 6/91 Pro 1 hr
The Lost Lennon Tapes — Volume 1 Pro 90 min
The Lost Lennon Tapes — Volume 2 Pro 2 hrs
Led Zeppelin — Royal Albert Hall (Fab Box) Pro 1 hr
Led Zeppelin — Chicago 1975 — The Collection Pro 1 hr
Led Zeppelin — Danish TV Special 1969 (Fab Box) Pro 30 min
Led Zeppelin — Video Daze Part 1 Pro 140 min
Led Zeppelin — Video Daze Part 2 Pro 100 min
Led Zeppelin — Video Daze Part 3 Pro 50 min
Led Zeppelin — Video Daze Part 4 (1975 Tour)
Super Footage 1 hr
Led Zeppelin — LA 1975 Pro 30 min
Led Zeppelin — NY MSG 1977 Pro 1 hr
Led Zeppelin — Paris 1969 + Song Remains The Same Outtakes Pro 50 min
Led Zeppelin — Knebworth 1979 Pro 2 hrs 30 min
Living Colour — Toronto 1990 Pro 75 min
Lush — Providence 91 65 min
Lynyrd Skynyrd — San Francisco 1975 B/W Pro 75 min
Lynyrd Skynyrd — Knebworth 1976 Pro 45 min
Lynyrd Skynyrd — Rockpalast 1974 Pro 30 min
Lynyrd Skynyrd — Jones Beach, NY 1991 90 min
Lynyrd Skynyrd — BBC 11/91 1 hr
Madonna — Japan 1990 Pro 100 min
Madonna — Collection Pro 100 min
Madonna — Collection Volume 2 Pro 90 min
Madonna — Spain 1990 Pro 100 min
Madonna — Japan 1987 Pro 90 min
Madonna — The Interviews Pro 1 hr
Madonna — Nice, France 8/90 Pro 2 hrs
Madonna — MSG 10/14/93 110 min
10,000 Maniacs — Long Island, NY 1990 2 hrs
10,000 Maniacs — Carnegie Hall NYC 9/92 2 hrs
Paul McCartney — Live in Rio 1990 Pro 1 hr
Paul McCartney — Japan 1993 Pro 90 min
Paul McCartney — Japan 1990 Pro 2 hrs 15 min
Paul McCartney — Lone Star Roadhouse, NY 1990 Pro 1 hr
Paul McCartney — Unplugged Unedited Pro 1 hr 40 min
Paul McCartney — Ed Sullivan Theater, NY 12/10/92 Pro 90 min
Megadeth — New Haven, CT 1990 45 min
Megadeth — Largo 1986 1 hr
John Cougar Mellencamp — Philadelphia 1992 2 hrs 15 min
Metallica — England 1988 Pro 30 min
Metallica — Hartford, CT 1989 2 hrs
Metallica — New York 1989 100 min
Metallica — Quebec 1986 100 min
Metallica — Rehearsal Show 8/1/91 2 hrs
Metallica — Rehearsal Show 8/2/91 2 hrs
Metallica — Milwaukee 11/91 150 min
Metallica — Nassau, NY 12/09/1 2 hrs 40 min
Metallica — Champaign, IL 1992 2 hrs 40 min
Metallica — Binghamton, NY Part 1 1992 90 min
Metallica — Binghamton, NY Part 2 1992 90 min
Metallica — Albany, NY Part 1 1992 90 min
Metallica — Albany, NY Part 2 1992 90 min
Metallica — Hartford Part 1 1992 90 min
Metallica — Hartford Part 2, 1992 90 min

Metallica — Providence, RI 2/29/92 2 hrs
Metallica — Chattanooga, TN 3/12/92 Pro 2 hrs Part 1
Metallica — Chattanooga, TN 3/12/92 Pro 1 hr Part 2
Metallica — Studio Outtakes Volume 1 1 hr
Ministry — Dallas 1990 Pro 75 min
Ministry — Denver 92/Cincy 92 2 hrs
Misfits — Compilation Pro 2 hrs
Moody Blues — Allentown, PA 1992 2 hrs
Moody Blues — Radio City, NY 1993 2 hrs
Gary Moore & Thin Lizzy — Australia 78
Morrisey — Heaven Knows I'm Miserable Now
Video Retrospective Pro 2 hrs
Mokey Crue — Kansas City 1990 Pro 100 min
Mokey Crue — Auburn Hills, MI 1990 Pro 2 hrs
Motorhead — Toronto Pro 1 hr
Mudhoney — Italy 1989 1 hr
My Life With Thrill Kill Kult — Texas 90 1 hr
New York Dolls — Live in A Doll's House Pro 30 min
Stevie Nicks — US Festival 1983 Pro 100 min
Stevie Nicks — Jones Beach, NY 1991 2 hrs
Stevie Nicks — California 8/91 Pro 90 min
Stevie Nicks — San Jose 1989 Pro
Nine Inch Nails — Miami 90 & Newark 89 90 min
Nirvana — Rome, Italy 1992 Pro 1 hr
Ted Nugent — Rockpalast 76 Pro 30 min
Ozzy — Seattle 6/11/92 Pro 100 min
Ozzy Osborne — Poughkeepsie, NY 12/1/92 110 min
Overkill — Houston 1989 1 hr
Ozzy and Randy — Afterhours 1983 Pro 1 hr
Jimmy Page — Arizona 1988 Pro 100 min
Pantera — Denmark 92 2 hrs
Pearl Jam — Seattle 1991 1 hr
Pearl Jam — Lincindale, NY 1992 1 hr
Pearl Jam — Milwaukee 92 & SNL 92 Excellent 90 min
Pearl Jam — Video Collection 2 hrs
Pearl Jam — Milan 1992 Pro 2 hrs
Pearl Jam — Allentown Valley 8/29/92 1 hr
Pearl Jam — Rarities Vol 2 2 hrs
Pearl Jam — Miami 8/22/92 2 hrs
Pearl Jam — Cameo Theater, FL 4/23/92 90 min
Tom Petty — Beach Party 1977 Pro 100 min
Pigface — Milwaukee 11/23/91
Pink Floyd — Allentown West 1971 Pro 2 hrs
Pink Floyd — New York MSG 1987 150 min
Pink Floyd — Nassau NY Wall Live 1980 Pro 2 hrs
Pink Floyd — Nassau 1988 2 hrs
Pink Floyd — Rarities Vol 2 Pro 2 hrs
Robert Plant — New York 1990 100 min
Robert Plant — Fresno 1990 Rehearsals Pro 30 min
Robert Plant — Dallas TX Rehearsals 1988 Pro 65 min
Robert Plant — With Fairport Convention & Germany 1990 2 hrs
Poison — New York 1988 75 min
Poison — Rock Concert 78 — Japan 1980 Pro 90 min
Porno For Pyros — LA 93 50 min
Prince — Germany 1988 2 hrs
Prince — Japan 1990 Pro 100 min
Prince — Barcelona, Spain 1990 Pro 100 min
Prince — Minnesota 1983 Pro 75 min
Prince — Brazil 1991 Pro 40 min
Prince — Minnesota 1987 Pro 75 min
Prince — Japan 1989 Pro 90 min
Prince — BBC TV 1991 Pro 2 hrs
Prince — Köln, Germany 1992 2 hrs
Prince — Collectors Edition Pro 2 hrs
Prince — Radio City, NY 3/93 2 hrs
Queen — The Interviews Pro 1 hr
Queen — Rare and Live (Import) Pro 1 hr
Queen — Wembley Pro 75 min
Queen — Flinx Volume 1 Pro 1 hr
Queen — Video File Pro 90 min (Flix 2)
Queen — Rainbow Theater, England & more. Pro 70 min
Queen — Milton Keynes, England 82 Pro
Queen — Hyde Park 1976 Pro
Queen — Japan 1986 Pro
Queen — Japan 1979 Pro
Queen — Osaka, Japan 1982 Pro
Queen — Hammersmith 1979 Pro
Queen — Live Aid & Rehearsals 85 Pro
Queen — Freddie Mercury Tribute 74-84 Pro
Queensryche — NY 1984 & Rio 1991 2 hrs
Queensryche — Japan 1991 Pro 2 hrs
Queensryche — Binghamton, NY 7/20/91 2 hrs
Queensryche — Japan 1984 Pro 1 hr
Rage Against The Machine — Wash, DC 12/1/93 60 min
Ramones — Houston 76 & NY 88 90 min
Ramones — Italy 6/92 Pro 1 hr
Ramones — Ritz, NY 89 Pro 1 hr
Ramones — Finland 88 Pro 60 min
Ramones — England 92/Germany 92 Pro 75 min
Ramones — San Francisco 78 Pro 60 min B/W
Rainbow — Germany 1977 Pro 100 min
Red Hot Chili Peppers — Germany 1987 Pro 90 min
Red Hot Chili Peppers — Japan 1990 Mint Pro 100 min
Red Hot Chili Peppers — Milwaukee 1991 40 min
Red Hot Chili Peppers — Troy, NY 1992 90 min
Red Hot Chili Peppers — Holland 90 & Italy 92 Pro 2 hrs
Rem — Germany 1985 Pro 1 hr
Rem — Collection Pro 90 min
Rem — Time Piece & Unplugged (Rare Promos) Pro 75 min
Rem — Milan, Italy 1991 Pro 90 min
Replacements — New York 1989 75 min
Replacements — New York 1991 90 min
Revolver Cocks — Texas 00 1 hr
Keith Richards — Beacon Theater, NY 2/20/93 2 hrs
Keith Richards — Japan 93 Pro 2 hrs
Rock N Roll Circus — B/W Pro 1 hr
Rock N Roll High School — (Japanese Edition)
Rolling Stones — C.S. Blues Pro 90 min
Rolling Stones — Marquee Club 1971 Pro 1 hr
Rolling Stones — Hyde Park 1969 Pro 1 hr
Rolling Stones — Ladies & Gentlemen Outtakes Pro 1 hr
Rolling Stones — Hampton, VA 1981 Pro 140 min
Rolling Stones — Tokyo 1990 Pro 140 min
Rolling Stones — Paris 1976 Pro 1 hr
Rolling Stones — The Interviews Pro 1 hr
Rolling Stones — With Muddy Waters 1981
Checkerboard Lounge Pro 1 hr 20 min
Rolling Stones — Vintage Stones 64-74 Pro 90 min
Rolling Stones — Charlie Is My Darling Pro 1 hr
Rolling Stones — Black & Blue 1976 Pro 1 hr
Rolling Stones — Saturday Night Live Rehearsals & more. Pro 70 min
Rolling Stones — Houston 1981 Pro 2 hrs
Rolling Stones — Dallas 1989 Pro 2 1/2 hrs
Rolling Stones — Knebworth 1976 Pro 1 hr
Rollins Band — 1992 2 hrs
Rollins Band — Italy 6/92 Pro 1 hr
Runaways — Chicago 78 Pro 40 min B/W

Rush — 75-76-77 Pro 30 min
Rush — Philadelphia 1990 110 min
Rush — Albany, NY 1990 2 hrs
Rush — Albany, NY 12/12/91 2 hrs
Rush — Nassau Coliseum 1992 2 hrs
Rush — NYC 12/6/91 2 hrs
Samhain — Live 1984 2 hrs
Santana — Chile 92 Pro 2 hrs
Sepultura — Holland & Philly 89-90 2 hrs
Sepultura — LaMours, NY 1989
Sex Pistols — DOA Pro 100 min
Sex Pistols — Rock N Roll Swindle Pro 100 min
Sex Pistols — Wierland 1978 Pro 1 hr
Sex Pistols — Bullocks To Everyone
(rare concert footage) Pro 90 min
Skinny Puppy — Holland 88 1 hr
Skrew — Texas 93 2 hrs
Slaughter — New York 1990 1 hr
Slayer — Japan 1990 2 hrs
Slayer — New York 1988 100 min
Slayer — Troy, NY 2/11/91 85 min
Smiths — Videography Volume 1 Pro 100 min
Soundgarden — LA 2/11/88 1 hr
Soundgarden — San Francisco 92 2 hrs
The Spin Doctors — Beacon Theater, NYC 1992 2 hrs 40 min
The Spin Doctors — Italy 93 Pro 80 min
Bruce Springsteen — New Jersey 1978 Pro 90 min
Bruce Springsteen — Largo 1978 Pro 2 hrs
Bruce Springsteen — Benefit Concert LA 11/90 80 min
Bruce Springsteen — Largo 1980 2 hrs
Bruce Springsteen — New Jersey 1976/92 2 hrs 40 min
Bruce Springsteen — Saturday Night Live Rehearsals & BBC Special 1992 Pro 90 min
Bruce Springsteen — 6/24/93 Benefit Show, NJ Part 1 2 hrs
Bruce Springsteen — 6/24/93 Benefit Show, NJ Part 2 2 hrs
Paul Stanley — New York 1989 Pro 75 min
Paul Stanley — New Haven 1989 100 min
Rod Stewart & Faces — Biography 1969-1974 Pro 1 hr
Sting — Nassau Coliseum 1991 100 min
Stone Temple Pilots — Illinois 93 80 min
Stranglers — London 1977/1982 Pro 1 hr
Stranglers — The Old Testament
T-Rex — Collection Pro 1 hr
T-Rex — REMAX Pro 1 hr
Texas Pop Festival — 1969 Pro 90 min
(with Led Zeppelin footage)
Thrill Kill Kult — Houston 6/6/90 70 min
Johnny Thunders — Panic on Sunset Strip Pro 45 min
Johnny Thunders — Dead or Alive London 1984 Pro 45 min
Pete Townsend — Beacon Theater, NY 7/16/93 2 1/2 hrs
U2 — Save The Yuppies San Francisco 1987 Pro 1 hr
U2 — Rockpalast 1983 Pro 90 min
U2 — Prine, NY 1990 1 hr 15 min
U2 — US Festival 1983 Pro 100 min
U2 — The Interviews Pro 1 hr
U2 — Lakeland, FL 2/29/92 110 min
U2 — Meadowlands Arena, NJ 1992 110 min
U2 — Zoo TV Collection Pro 2 hrs
Van Halen — 1983 Festival 1983 Pro 2 hrs
Van Halen — Vintage Compilation Pro 90 min
Van Halen — Vintage Compilation Vol 2 Pro 90 min
Van Halen — Japan 1989 Pro 90 min
Van Halen — Venezuela 1/16/83 Pro 90 min
Van Halen — Albany, NY 1991 110 min
Van Halen — Vintage Collection Vol 3 Pro 1 hr
Van Halen — Cologne 1975 Pro 2 hrs
Van Halen — Dallas, TX 12/4/91 Pro 1 hr
Van Halen — Club Cabo Wabo, Mexico May 20 & 21 1992 2 hrs
Van Halen — Jones Beach, NY 7/93 2 hrs
Stevie Ray Vaughn — Japan 1985 Pro 90 min
Stevie Ray Vaughn — Troy, NY 1989 100 min
Stevie Ray Vaughn — Videofix Pro 90 min
Stevie Ray Vaughn — New Orleans 1989 Pro 100 min
Stevie Ray Vaughn — Montreux & Hawaii 1984
with Jeff Beck Pro 90 min
Stevie Ray Vaughn — Last video taped show St. Louis 7/15/90 100 min
Stevie Ray Vaughn — Daytona 87 Pro 90 min
Stevie Ray Vaughn — Austin City Limits & Unplugged & more Pro 2 hrs
Tom Waits — Chicago 75 Pro 60 min
Tom Waits — Italy 86 Pro 60 min
Warrant — Japan 1990 Pro 90 min
Who — Cleveland 1975 Pro 90 min
Who — Collection Pro 100 min
Who — Collection Vol 2 Pro 100 min
Who — Pontiac 1975 Pro 90 min
XTC — Collection Pro 45 min
Yes — Belgium TV Special 1971 Pro 30 min
Yes — Largo 1990 Pro 2 hrs
Neil Young — New York City 1991 100 min
Neil Young — Saturday Night Live Rehearsals & Ritz, NY 1979 Pro 1 hr
Neil Young — NYC 2/15/92 70 min
Neil Young — Raleigh, NC 93 2 hrs
Zappa — LA 1974 Pro 90 min
Zappa — New York 1981 Pro 90 min
Zappa — Stockholm 73 Pro 100 min
ZZ Top — Toronto 1990 100 min

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NEED YOUR LOVIN'

JEFF KEITH
TOMMY SKEOCH
TROY LUCKETTA

As recorded by TESLA

I'll be lovin' you come mornin',
day to day, dusk to dawn,
feelin' you're the reason,
I won't be leavin' soon.
Love you in the evening,
suppertime and afternoon,
your days of happiness
this side the month of June.

Ooh, don't want my yesterday
to wake me up,
and slap me in the face.
Ooh, don't let my yesterday
wrap you up and carry you away!

Ooh, I need your lovin',
without you, baby,
love don't mean nothin'.
Ooh, ooh, ooh I need your lovin',
it's gotta be your lovin' or nothin'.

January, end of March, February,
June—
any day this side of that
couldn't be too soon.
My life without ya babe,
is a heart that's torn.
My season of love for you
is a storm without a warn.

Ooh, in walked my yesterday,
woke me right up and
slapped me in the face.
Ooh, you let my yesterday
wrap you right up and
carry you away!

Ooh, I need your lovin'
without you, baby,
love don't mean nothin'.
Ooh, ooh, ooh, I need your lovin',
It's gotta be your love, babe,
or nothin'.

Took all my yesterdays of sorrow
and I threw them all away,
took all that I could take
or could borrow,
'cause today's yesterday,
today is yesterday's tomorrow.

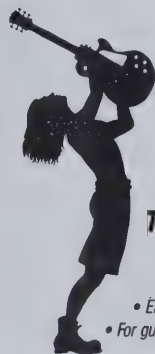
Ooh, ooh, ooh, go away
my yesterday,
can't take that much,
or look it in the face.
Ooh, ooh, ooh, wish all my
yesterdays would pack it up
and carry it away!

Ooh, I need your lovin'
I swear without ya, baby,
love don't mean nothin'.
Ooh, ooh, ooh, I need your lovin',

It's gotta be your
love,
babe or nothin'.

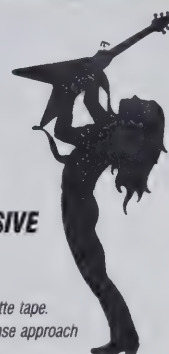
Ooh-ooh, ooh-ooh,
you, yeah,
It's your love or
nothin'.
All I gotta say,
it must be your
love or nothin'.

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ALL THE RAGE

TRIPP
RIK SCHAFFER

As recorded by
ENGINES OF AGGRESSION

Rule number one is you never look in his eyes.
When he's in public he always wears his disguise,
living above the masses in a jet plane,
can't figure out why he's going so insane.
Red lick candy stripe, can't you just feel the pain?

Oh my God, you forgot to realize everything that grows sooner or later dies.
Don't be alarmed,
your men will keep them away,
and if anybody wants to take a shot you can be sure they'll pay... no way.

And you'll never see his face 'cause he's all the rage
no, you'll never see his face, 'cause he's all the rage.

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BLACK SABBATH

As recorded by TYPE O NEGATIVE

Tony Iommi
William Ward
Ozzy Osbourne
Geezer Butler

What is this that stands before me?
Figure in black which points at me,
turn 'round quick and start to run,
find out I'm the chosen one,
oh no!

Big shape with eyes of fire,
telling people their desire.
Satan sitting there, he's smiling,
watch those flames get higher and higher.
Oh no, no, please, God, help me.

This is the end, my friend.
Satan's coming 'round the bend,
people running 'cause they're scared.
Yes, people better go and beware.
No! No!

Please! No!

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3164 JIMI HENDRIX Guitar Photo
4402 JIMI HENDRIX Hendrix Classics Logo
4454 JIMI HENDRIX On The Road Again
4711 JIMI HENDRIX Kneeling Photo
4746 JIMI HENDRIX Legends Photo
3311 JIMI HENDRIX Multi Face Strobe
3403 JOE SATRIANI Extremist Lp Cover
4578 JOE SATRIANI Time Machine
2413 KING DIAMOND Cave Yard
4766 KING'S X Dog Man
1538 KISS Destroyer
1755 KISS Rock & Roll Over
3236 KISS Standing Photo
3132 KISS Unholy
4384 KREATOR Hallucinatory Comes
4900 L7 Shut Lp
3307 L7 Smell The Magic
1267 LED ZEPPELIN 1st Lp Cover
1270 LED ZEPPELIN 2nd Lp Cover
2474 LED ZEPPELIN Bk S.S. Full Color
4863 LED ZEPPELIN Celtic Design
3990 L. ZEPPELIN Gold & Copper Zepelin
2542 LED ZEPPELIN Hammer Of Gods Lp
1269 LED ZEPPELIN Houses Of Holy
3242 LED ZEPPELIN Knight
4882 L. ZEPPELIN Knight & Horse/Circular
3989 LED ZEPPELIN Man With Hammer
4337 L. ZEPPELIN Swan Photo/4 Blimps
1268 LED ZEPPELIN Swanier
2524 LED ZEPPELIN Wheatfield
2183 LED ZEPPELIN Wizard W Symbols
3995 LEMONHEADS Look Your Friends
4715 LEMONHEADS Into Your Arms
4723 LIFE OF AGONY River Runs Red
4267 LOLLAPALOOZA Spiral/Tour Dates
4729 LYNARD SKYNYARD Civil War
4955 LYNARD SKYNYARD Cow Skull
4867 MEAT LOAF All My Sins
4874 MEAT LOAF Photo/Album
4713 MEAT PUPPETS Too High Too Die
3323 MEGADETH Countdown To Extinction
4597 MEGADETH Gorn Reeper
4576 MEGADETH Pentagram
4331 MEGADETH Sweating Bullets
3903 MEGADETH Symphony Of Destruction
3145 MEGADETH Vic Goes To Hell
2970 MEGADETH Vic On Shield
4330 MEGADETH Zookeeper
4758 MELVINS Two-Headed Dog
3105 METALLICA 4 Faces Tour Shirt
4212 METALLICA Crossed Arms Photo
1073 METALLICA Damage Inc
1659 METALLICA Damaged Justice
3168 METALLICA Garage
1667 METALLICA Justice
1074 METALLICA Kill 'Em All
1568 METALLICA Lightning
1075 METALLICA Metal Up Your Ass
1072 METALLICA One
2929 METALLICA Sad But True
3931 METALLICA Sandman
4005 METALLICA Wherever I May Roam
3925 MINISTRY Mosquito
3949 MINISTRY Pyramid
3977 MINISTRY Scavenger
2272 MISFITS Logo
1342 MISFITS Logo
3414 MISFITS Angel Leading The Rats
4119 M. ANGEL Night Stand/Candles
4154 MORGOTH Salter
3414 MOTHER LOVE BONE Carcature
4739 MOTLEY CRUE Scatologed Logo
4735 MOTORHEAD Bastards/Semi
3119 MR. BUNGLE Tractor
4507 MUDHONEY Cocktail
4506 MUDHONEY Unlaid
4813 MUTHA'S DAY Out Rocking Horse
4721 NAILBOMBS Logo
4800 NAPALM DEATH Woodoo Doll
3286 NINE INCH NAILS Broken
3882 NINE INCH NAILS Fried
3271 NINE INCH NAILS Logo Gold Trim
3280 NINE INCH NAILS Lp Cover
3282 NINE INCH NAILS Puffed Logo
3033 NINE INCH NAILS Sin
3435 NIRVANA Come As You Are
4886 NIRVANA Cobain Death Certificate
3659 NIRVANA Logo
3107 NIRVANA Never Mind
3115 NIRVANA Silver
3124 OBITUARY Pie Of Skulls

3195 OBITUARY The End
1461 OVERKILL We Don't Care
4791 OZZY OSBOURNE Ozzz Logo
4792 OZZY OSBOURNE Ozzz Winged Logo
4793 O. OSBOURNE Ozzz W/Cross/Dragon
4792 O. OSBOURNE Ozzz W/Revenge
3235 PANTERA Purple Photo
3158 PANTERA Vulgar Display
4287 PANTERA Vulgar Pocke/Untrouche
4407 PANTERA X-Ray/Good Bad Vulgar
3341 PEARL JAM Crayons
4068 PEARL JAM Logo/Puzzle
4066 PEARL JAM Reject
4436 PEARL JAM Window Pane
4920 PHISH Host
3326 PINK FLOYD Atom Heart Mother
3851 PINK FLOYD Bats
4492 PINK FLOYD Blimp Art
2566 PINK FLOYD Darkside
3858 PINK FLOYD Diver
2871 PINK FLOYD Hammers
2131 PINK FLOYD Lights Bulbs
3382 PINK FLOYD Man On Fire
3981 PINK FLOYD Screaming Head
2948 PINK FLOYD Wall Logo
4898 PORNO FOR PYROS Hell Cat
2987 PRIMUS Clay Figure
2920 PRIMUS Fizzlie Fry
2951 PRIMUS Sea Of Cheese
4551 PRIMUS Sheater Fishing/Primus
2988 PRIMUS Suck On This
4748 PRONG Cleansing
3224 QUEEN Crest
3221 QUEEN Night At The Opera
4656 R.E.M. Find The River
3408 R.H. CHILI PEPPERS Aztec Face
2510 R.H. CHILI PEPPERS Group
3163 R.H. CHILI PEPPERS Indian Sun
3060 R.H. CHILI PEPPERS Sex/Magic
2142 R.H. CHILI PEPPERS Poison Logo
4401 R.H. CHILI PEPPERS Thermal
4422 R. A. MACHINE Bottle XL Only
4437 RAMONES Chop Photo/Guitars
2047 RAMONES Logo
4301 RAMONES Mondo Bizaro
4968 ROLLING STONES Cross Eyes
4830 ROLLING STONES De Strong
4828 ROLLING STONES Tm A Lar
4643 RUSH Phrases
3100 RUSH Roll The Bones
2570 RUSH Star With Man
3212 S.O.D. I Hate Everyone
4668 SACRED REICH Gas Mask/Flag
2269 SAM HAIN Inhum
4883 SANTANA Roman Angel/World Tour
4718 SEPULTURA Head Design
3306 SEPULTURA Head Tour '92
4718 SEPULTURA Territory
4514 SEX PISTOLS 4 Faces
1159 SEX PISTOLS Sex The Queen
3289 SID VICIOUS Memorial
4834 SKATENIGGS Logo/Iranians
3334 SKID ROW Rolling Stone Photo
4584 SKINNY PUPPY Logo/Last Right
2850 SLAYER Crushed Skeleton
3101 SLAYER Hell Awaits
3121 SLAYER Root Of All Evil
3882 SLAYER Slaytanic
3860 SLAYER Skull The Blood
3903 SMASHING PUMPKINS Clown
4597 SMASHING PUMPKINS Devil
4610 SMASHING PUMPKINS Heart
3918 SMASHING PUMPKINS Spaceman
4750 SNOOP DOGGY DOGG Gin & Juice
3365 SONIC YOUTH Alien
3946 SONIC YOUTH Bunny
4644 SONIC YOUTH Sonic Death
4566 SOUL ASYLUM Asylum De Soul
4567 SOUL ASYLUM Dog
4967 SOUNDGARDEN Black Hole Sun
4958 STEVE VAI Mx & Religion
4592 STEVE VAI Sex & Religion
3121 S. RAY VAUGHAN Ambrush Photo
2610 STEVE RAY VAUGHAN In Step
2723 STEVE RAY VAUGHAN Memorial
4942 S. T. PILOTS Funny Color/ Tour '94
3919 S. T. PILOTS Wicked Garden
4156 SUFFOCATION Breeding The Spawn
1978 SUICIDAL TENDENCIES Join Army
4221 SUICIDAL TENDENCIES Mona Lisa
3411 TESLA Psychic Supper
3201 TESTAMENT The Ritual
4000 TOOL Logo
4000 TOOL Tool Wrench
4907 TRAFFIC Far From Home Lp Cover
4521 T. C. QUEST The Low End Theory
4681 T. C. QUEST Three Shock Figures
4451 TYPE O NEGATIVE Blood Kissed
4722 TYPE O NEGATIVE Hammergear
4335 U2 Group Photo/Itinerary
4334 U2 Psychedelic Photo/Itinerary
3339 U2 Zoo Tour
3451 UGLY KID JOE Censorship
3409 UGLY KID JOE Last Wanted
4538 URGE OVERKILL Battered Logo
2893 VAN HALEN Carrol Knowledge
3320 VAN HALEN Guitar
3200 VAN HALEN Right Now
3211 W.A.S.P. Welcome To The Morgue
4554 WHITE ZOMBIE Devil
4646 WHITE ZOMBIE Super Pig
4956 WOODSTOCK '94 2 More Days
4760 WOODSTOCK Classic Logo
4756 WOODSTOCK Jumbo Logo
4757 WOODSTOCK Nine Logos
4958 YESS Scares/Itinerary
4786 Y. MALMSTEEN Green Photo/Forever
4831 ZZ TOP Antenna Cd Cover

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- 1076 AEROSMITH Wings
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- 1080 BLACK SABBATH Cross
- 1083 C.C. C. Radman
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- 1090 FAITH NO MORE Angel Dust
- 1097 G. N. ROSES Broken Heart
- 1099 GWAR Skull/Flower
- 1101 IRON MAIDEN Eddie
- 1102 JIMI HENDRIX Logo
- 1104 KISS Logo
- 1105 LED ZEPPELIN Lantern
- 1106 MEGADETH Logo
- 1110 METALLICA Gargyle
- 1113 METALLICA Sad But True
- 1114 MORBID ANGEL Logo
- 1118 NIRVANA Logo
- 1119 OZZY OSBOURNE Logo
- 1121 PRIMUS Logo
- 1122 QUEEN Logo
- 1128 R.H.C. PEPPERS Logo
- 1131 RUSH Man With Star
- 1133 SLAYER Cross Swords
- 1142 SOUNDGARDEN Logo
- 1147 STEVE RAY VAUGHAN Logo
- 1148 VAN HALEN Logo
- 1161 WOODSTOCK '94 Logo

LONG SLEEVE T-SHIRTS L, XL \$21

- 1156 AEROSMITH Cross
- 1156 ALICE IN CHAINS Heraldic Symbol
- 1156 ALICE IN CHAINS Snake/Logo
- 1086 BLACK CROCKETS Target
- 1128 BREEDERS Last Splash
- 1090 BLOOD SURFERS Snake/Symbol
- 1112 C. CORPSE Tomb Of The Mutilated
- 1163 CARCASS Descending The Insidious
- 1139 DANZIG How The Gods Kill
- 1139 DANZIG Horned Skull Danzig 3
- 1052 DEICIDE Exploding Cross
- 1027 DEF LEPPARD Target
- 1117 DIOARSUR JR. Dino At Table
- 1081 FUDGE TUNNEL Hole Songs
- 1124 FUGAZI Not A Fugazi
- 1157 GRATEFUL DEAD Snow Bears
- 1048 HELMET Target
- 1162 IMMOLATION Tour Of Possession
- 1027 IRON MAIDEN Eddie
- 1006 JIMI HENDRIX 8 & W Photo

- 1008 KISS 4 Photos/Makeup
- 1007 LED ZEPPELIN King/Logo
- 1151 LEMONHEADS Hole Logo
- 1085 MORBID ANGEL Burning Cross
- 1150 NAPALM DEATH Voodoo Doll
- 1093 NINE INCH NAILS Put To Log
- 1023 OBITUARY Pic Of Skulls
- 1062 OZZY OSBOURNE Tattooed
- 1040 PEARL JAM Stick Figure
- 1007 PORN FOR PYROS Group
- 1003 PRIMUS Clay Figure
- 1084 RAGE AGAINST MACHINE Barrel
- 1089 RAGE AGAINST MACHINE Logo
- 1154 R.H.C. PEPPERS Cross
- 1056 RAMONES Mondo Bizarro
- 1139 SEPULTURA Chases A D
- 1140 SEPULTURA Reducer/Hemmer
- 1153 TYPE O NEGATIVE Hammer
- 1151 UGLY KID JOE Goldsmen Devil

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- 1253 CANNIBAL CORPSE Butchered
- 1201 DANZIG Cross
- 1212 DEAD KENNEDYS Cambodia
- 1253 DEICIDE Legion
- 1221 G. N. ROSES Barbed Wire Skull
- 1252 GUNS N' ROSES Illusions 1&2
- 1339 IRON MAIDEN Real Live One
- 1281 KISS British Tour
- 1104 LED ZEPPELIN Knobturn
- 1305 MEGADETH Vic
- 1083 METALLICA Alcoholic
- 1086 METALLICA Lightning
- 1159 METALLICA Puppets
- 1286 METALLICA 4 Faces

- 1245 MOTHER LOVE BONE Monkey
- 1171 MISFITS Skull
- 1313 NIRVANA Happy Face
- 1361 NIRVANA Nevermind
- 1253 OBITUARY Pic Of Skulls
- 1310 PANTERA Cowboys Bark At Moon
- 1311 PANTERA Vulgar Display
- 1241 PRIMUS Suck On This
- 1312 QUEEN Show Must Go On
- 1372 RAMONES Logo
- 1384 R. H. C. PEPPERS Circle (Animal)
- 1370 R. H. C. PEPPERS Man In Smoke
- 1334 R. H. C. PEPPERS Sperm Logo
- 1176 RUSH Star With Man
- 1376 SEPULTURA Chases A.D.
- 1175 SLAYER Skull Of An Evil
- 1317 S. TENDENCIES Mona Lisa

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- 1005 DOORS Jim Morrison
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- 5077 G. N. ROSES Flag & Skull
- 5098 IRON MAIDEN Mummy
- 5093 JAM MORRISON Logo
- 5097 JIMI HENDRIX With Guitar
- 5023 KISS Faces With Makeup
- 5120 LED ZEPPELIN Four Faces

- 5075 METALLICA 4 Faces
- 1013 METALLICA Ride The Lightning
- 5115 PANTERA Logo
- 5026 PINK FLOYD Screaming Face
- 5116 PRIMUS Group
- 5050 R. H. C. PEPPERS Aztec Face
- 5116 RUSH Star With Man
- 5093 S. TENDENCIES Logo
- 5063 SUICIDAL TENDENCIES Group
- 5119 TOOL Big Wrench

BASEBALL CAPS \$14 Embroidered Logos & Designs

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- 1032 AEROSMITH Logo
- 1119 ALICE IN CHAINS Logo
- 1163 BAD RELIGION Logo
- 1164 BIOHAZARD Logo
- 1138 BLIND MELON Logo
- 1111 C. CORPSE Logo
- 1116 DANZIG Skull Logo
- 1151 DEAD KENNEDYS Logo
- 1017 DEF LEPPARD Logo
- 1006 GUNS N' ROSES Logo
- 1177 HELMET Logo
- 1086 JIMI HENDRIX Logo

- 1009 KISS Logo
- 1106 MEGADETH Logo
- 1102 METALLICA Splash Logo
- 1125 MISFITS Logo
- 1081 NIRVANA Logo
- 1117 NINE INCH NAILS Logo
- 1096 OBITUARY Pile Of Skulls
- 1027 OZZY OSBOURNE Logo
- 1118 PANTERA Logo
- 1090 PEARL JAM Logo
- 1021 PINK FLOYD Logo
- 1077 PRIMUS Logo
- 1121 QUEEN Logo

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- 4013 C.C.C. Logo
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- 4033 DEF LEPPARD Adrenalize
- 4030 G. N. ROSES Bloody Logo
- 4007 GUNS N' ROSES 4 Aces
- 4029 FAITH NO MORE Red Army
- 4038 IRON MAIDEN Vampire
- 4023 MEGADETH Vic To Hell
- 4092 METALLICA Executioner
- 4091 METALLICA Hellfield Design
- 4064 METALLICA Puppets
- 4015 METALLICA Sad But True
- 4038 MINISTRY Psalm 99
- 4025 NIRVANA Never Mind
- 4061 PANTERA Purple Photo

- 4095 PINK FLOYD Division Bell
- 4037 R.H.C. PEPPERS Logo
- 4038 R.H.C. PEPPERS Logo
- 4045 RUSH Roll The Bones
- 4044 SOUNDGARDEN Badmotor
- 4068 S. TENDENCIES Logo
- 4008 VAN HALEN Logo

ALL OVER PRINT T-SHIRTS \$20

Specify L, XL - Designs That Cover Front, Back & Sleeves

- 3979 AC/DC Collage
- 4872 AEROSMITH Face To Face
- 3127 ALICE IN CHAINS Collage
- 4768 DOORS Mandala
- 4601 GUNS N' ROSES Spaghetti Incident
- 4913 IRON MAIDEN Bats
- 4913 JIMI HENDRIX Axis Bold As Love
- 4242 KISS 4 Faces Makeup
- 4219 LED ZEPPELIN Wizard
- 4443 MEGADETH Evolution
- 2939 METALLICA Collage
- 4138 METALLICA Ring Masters
- 4443 METALLICA Snakes
- 4772 MÖTLEY CRUE Signatures
- 4916 NIRVANA Heart Shape Box
- 4225 OBITUARY The End Complete
- 4907 OZZY OSBOURNE Photo Montage
- 4597 PANTERA Blue Collage
- 4630 PANTERA Dripping Logo
- 4286 PINK FLOYD Bursting Wall
- 4885 PINK FLOYD Marching Hammers
- 4596 PRIMUS Fish
- 3980 R.H.C. PEPPERS Hanky
- 4456 SEPULTURA Purple Wall Of Faces
- 4679 SLAYER Demons
- 4215 S. RAY VAUGHAN Snap Shots

8x10 PROMO GLOSSIES \$5

Used to Promote Bands

HOODED STADIUM JACKETS \$55

100% Black Cotton-Flannel Accents-Embroidered Logo

- 1001 AC/DC Logo
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- 1003 FISHBONE Logo
- 1004 GUNS N' ROSES Logo
- 1005 MEGADETH Logo
- 1006 MINISTRY Logo
- 1007 SOUNDGARDEN Logo
- 1008 STEVE RAY VAUGHAN Logo

- 1640 METALLICA In Snake Pit
- 1704 METALLICA Stadium Tour '92
- 1043 MISFITS Press Pass
- 1721 NIRVANA Security Pass
- 1716 DEF LEPPARD Adrenalize Sept 4
- 1722 PEARL JAM Working Personnel
- 1364 GUNS N' ROSES Fire & Virgin
- 1699 IRON MAIDEN '92 Fear Of The Dark
- 1673 JIMI HENDRIX Hall Of Fame
- 1309 KISS Creatures Tour
- 1381 KISS Destroyer 2 Tour
- 1089 LED ZEPPELIN Knobturn '79
- 1297 MEGADETH Peace Sells
- 1639 METALLICA 91-92 After Show

BACKSTAGE PASSES \$10

Collectors Item - Actual Passes Leftover From Past Concerts

- 1463 AC/DC Fly On The Wall
- 1248 AEROSMITH Lynrd Skynyrd
- 1449 BLACK SABBATH With Van Halen
- 1655 DANZIG Don't Like It '89 Guest
- 1716 DEF LEPPARD Adrenalize Sept 4
- 1364 GUNS N' ROSES Illusions Tour
- 1699 IRON MAIDEN '92 Fear Of The Dark
- 1673 JIMI HENDRIX Hall Of Fame
- 1309 KISS Creatures Tour
- 1381 KISS Destroyer 2 Tour
- 1089 LED ZEPPELIN Knobturn '79
- 1297 MEGADETH Peace Sells
- 1639 METALLICA 91-92 After Show
- 1640 METALLICA In Snake Pit
- 1704 METALLICA Stadium Tour '92
- 1043 MISFITS Press Pass
- 1721 NIRVANA Security Pass
- 1716 DEF LEPPARD Adrenalize Sept 4
- 1364 GUNS N' ROSES Illusions Tour
- 1699 IRON MAIDEN '92 Fear Of The Dark
- 1673 JIMI HENDRIX Hall Of Fame
- 1309 KISS Creatures Tour
- 1381 KISS Destroyer 2 Tour
- 1089 LED ZEPPELIN Knobturn '79
- 1297 MEGADETH Peace Sells
- 1639 METALLICA 91-92 After Show

- 1640 METALLICA In Snake Pit
- 1704 METALLICA Stadium Tour '92
- 1043 MISFITS Press Pass
- 1721 NIRVANA Security Pass
- 1716 DEF LEPPARD Adrenalize Sept 4
- 1364 GUNS N' ROSES Illusions Tour
- 1699 IRON MAIDEN '92 Fear Of The Dark
- 1673 JIMI HENDRIX Hall Of Fame
- 1309 KISS Creatures Tour
- 1381 KISS Destroyer 2 Tour
- 1089 LED ZEPPELIN Knobturn '79
- 1297 MEGADETH Peace Sells
- 1639 METALLICA 91-92 After Show
- 1640 METALLICA In Snake Pit
- 1704 METALLICA Stadium Tour '92
- 1043 MISFITS Press Pass
- 1721 NIRVANA Security Pass
- 1716 DEF LEPPARD Adrenalize Sept 4
- 1364 GUNS N' ROSES Illusions Tour
- 1699 IRON MAIDEN '92 Fear Of The Dark
- 1673 JIMI HENDRIX Hall Of Fame
- 1309 KISS Creatures Tour
- 1381 KISS Destroyer 2 Tour
- 1089 LED ZEPPELIN Knobturn '79
- 1297 MEGADETH Peace Sells
- 1639 METALLICA 91-92 After Show

FULL COLOR POSTERS \$6.50

- 4444 AEROSMITH Group
- 6543 ALICE IN CHAINS Fly
- 6514 ALICE IN CHAINS Long Photo
- 6522 BLIND MELON Group In Car
- 4439 C. CORPSE Tomb Of The Mutilated
- 6442 DANZIG How The Gods Kill
- 6484 DANZIG Individual Thought Patterns
- 6426 DEF LEPPARD Logo
- 6371 FREDDIE MERCURY Live
- 6333 GUNS N' ROSES Axl
- 6312 GUNS N' ROSES Spaghetti Incident
- 6312 GUNS N' ROSES Slash
- 6319 IRON MAIDEN Eddie As Dr
- 6385 JIMI HENDRIX Burning Guitar
- 6185 KISS Collage
- 6453 LED ZEPPELIN Feather
- 6505 LEMONHEADS Collage
- 6452 MADONNA Logo
- 6393 MEGADETH Countdown Live
- 6297 MEGADETH Symphony Of Destruction
- 6344 METALLICA 4 Faces
- 6364 METALLICA Against Wall
- 6418 METALLICA Justice For All
- 6411 METALLICA Sad But True
- 6392 METALLICA Stage Collage
- 6441 MINISTRY Group
- 6542 MÖTLEY CRUE Scratchy Photo
- 6498 NIRVANA Group
- 6493 NIRVANA In The End
- 6413 OBITUARY The End Complete
- 6370 OZZY OSBOURNE On Toilet
- 6335 PANTERA Unleashed Group shot
- 6397 PEARL JAM Live
- 6396 PEARL JAM LP Cover
- 6397 PINK FLOYD Angel Heart
- 6541 PINK FLOYD Division Bell
- 6501 PRIMUS Fox Skull
- 6510 RAGE AGAINST MACHINE Live
- 6498 R.H.C. PEPPERS Neon Faces
- 6352 RUSH Collage
- 6357 SAM FOX Swimsuit/Topless
- 6427 SEPULTURA 3rd World Pose
- 6472 SEX PISTOLS F*CK Forever
- 6517 SLAYER Nuclear Star
- 6405 SMASHING PUMPKINS Siamese Cat
- 6444 SOUNDGARDEN Live Collage
- 6515 STEVEN TYLER Naked Pose
- 6511 STEVE RAY VAUGHAN Portrait
- 6499 S.T. TEMPLE PILOTS Heads On Stick
- 6308 SUICIDAL TENDENCIES Group

NECKLACES \$11

- 1001 BLACK SABBATH Cross
- 1229 BLIND MELON Squiggly Face
- 1198 CANNIBAL CORPSE Logo
- 1077 DANZIG Skull
- 1146 DEICIDE Destroyer
- 1037 DEF LEPPARD Logo
- 1207 G. N. ROSES Flag Skull
- 1184 G. N. ROSES Check On Log
- 1171 GUNS N' ROSES Tophat
- 1225 GWAR Logo
- 1214 IRON MAIDEN Eddie
- 1116 JIMI HENDRIX Logo
- 1015 KISS Logo
- 1018 LED ZEPPELIN Swan Song
- 1048 LED ZEPPELIN Logo
- 1236 MEGADETH Conductor Vic
- 1175 METALLICA Sad But True
- 1168 METALLICA Cobra
- 1224 NIRVANA Logo
- 1165 OBITUARY The End
- 1204 PANTERA Pol Leaf
- 1227 PINK FLOYD Double Image
- 1228 PRIMUS Pork Soda
- 1180 QUEEN Logo
- 1162 R.H.C. PEPPERS Logo
- 1121 RUSH Star With Man
- 1147 SEPULTURA Triba S
- 1094 SEPULTURA Crossed Swords
- 1188 STEVE RAY VAUGHAN Logo
- 1115 S. TENDENCIES Logo
- 1028 VAN HALEN Logo
- 1241 WOODSTOCK '94 Logo

BACK PATCHES \$9

Covers Entire Back Of Jacket!

- 1162 A. IN CHAINS Roster
- 1337 BIOHAZARD Urban Discipline
- 1336 CANNIBAL CORPSE Tomb Of Mutilated
- 1353 DANZIG Thrill - Demonsweat
- 1217 DEICIDE Destroyer
- 1221 GUNS N' ROSES Barbed Wire Skull
- 1335 GUNS N' ROSES Flag & Skull
- 1194 GWAR Logo
- 1340 IRON MAIDEN Real Live One
- 1105 KISS Destroyer
- 1152 LED ZEPPELIN Wheatfield
- 1322 MEGADETH Hanger 18
- 1288 METALLICA 4 Faces
- 1212 METALLICA Damage Inc.
- 1210 METALLICA Lightning
- 1217 METALLICA Metal Log Tour Ass
- 1297 METALLICA Sad But True
- 1333 MORBID ANGEL Covenant
- 1306 OBITUARY The End Complete
- 1287 OZZY OSBOURNE Dying Face
- 1355 PANTERA Pol Leaf
- 1358 PINK FLOYD Dark Side Of The Moon
- 1276 PRIMUS Clay Figure
- 1327 QUEEN Crest
- 1344 RAMONES Mondo Bizarro
- 1248 R.H.C. PEPPERS Logo
- 1191 SEPULTURA Beneath The Remains
- 1342 SEX PISTOLS Fuck The Bullocks
- 1253 SLAYER Crudeled Skull
- 1357 STONE TEMPLE PILOTS Logo
- 1237 SUICIDAL TENDENCIES Feel Like Shit

ROADIE LAMINATED PASSES \$15

Actual Passes Used By The Roadies At Past Concerts

- 1547 ALICE IN CHAINS Jar Of Fles
- 1402 BLACK SABBATH Bloody Sabbath
- 1478 DEF LEPPARD Adrenalize Staff
- 1566 G. N. ROSES Peris Of R & R Decade
- 1364 G. N. ROSES Metallica Stadium Tour
- 1561 G. N. ROSES Red Roses / Blue Lady
- 1113 JIMI HENDRIX Hall Of Fame
- 1454 KISS Revenge World Tour '92
- 1066 LED ZEPPELIN U.S. 1977
- 1498 LEMONHEADS '92 Working Personnel
- 1456 LOLLAPALOOZA '92 Pearl Jam Crew
- 1499 MEGADETH Countdown Live
- 1370 METALLICA Ride The Lightning
- 1532 METALLICA Wherever I May Roam
- 1501 MOTHER LOVE BONE Shine Tour
- 1502 MR. BUNGLE A-A-A-A-A
- 1541 NINE INCH NAILS Sullen Local Crew
- 1471 NIRVANA Never Mind Tour Photo
- 1562 NIRVANA Rest In Peace-In-Juro
- 1487 PANTERA Vulgar Display '92 Vio
- 1544 PEARL JAM vs. Tour V.I.P. Pass
- 1549 PINK FLOYD Reunion Division Bell
- 1507 PRIMUS Staff '92
- 1517 QUEEN F. Mercury 45-'91 Commem
- 1465 RED HOT CHILI PEPPERS '91-92
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me.
You'll see the trouble
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today.

We can be like cats
and creepy crawly,
Pick the bugs from my
hair
like a monkey,
take an elephant ride
down to the sea,
this is the last day of
mine.

Stay with me,
find time, waste it on
me
You'll see the trouble
I've been through
today.

We can skinny dip
with the sea lions,
get octopus hugs
till the tide comes in.
Lay upon the rocks

92 HIT PARADER



and blow dandelions...
this is the last day of mine.

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with another rose,

stay with me,

find time, waste it on me
You'll see the trouble
I've been through today

Stay with me...

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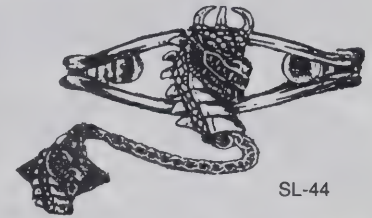


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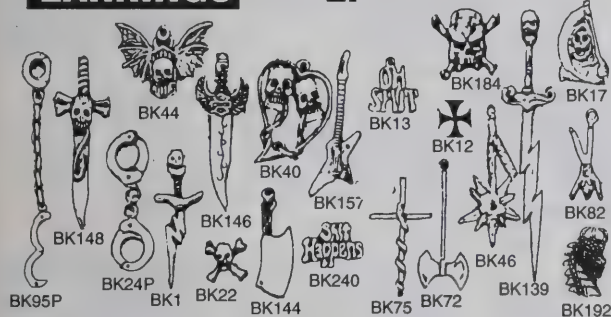
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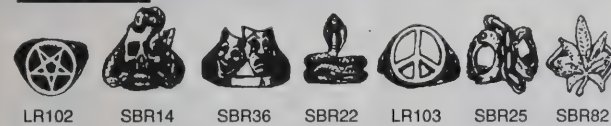
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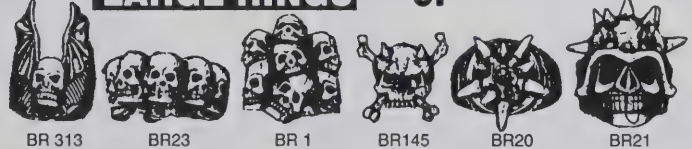
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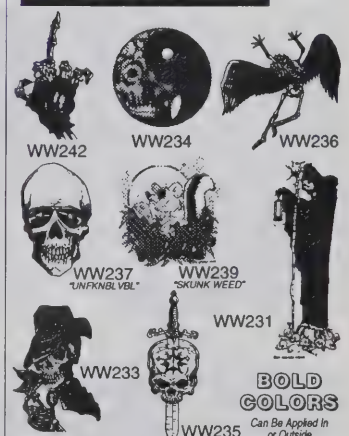
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GEARING UP

TECH TALK

BY ANNE LEIGHTON

Gilby Clarke was on a promotional tour for his first solo album, *Pawn Shop Guitars*. He kept busy, doing interviews, conducting guitar clinics and playing live for radio stations throughout the country. As Gilby was interviewed by *Tech Talk*, his guitar tech, Phil, came by to tell Gilby some bad news— at tomorrow's radio convention Gilby would have to use a 50 watt amp instead of his usual 100 watt amp. Gilby, understandably, wasn't happy about this.

Gilby Clarke: (pissed) I brought the smallest part of what I play, and they're still complaining that I'm gonna be too loud. You ask a guitar player to play a show, and you don't want him to bring his stuff. I feel bad for my record company that's been so supportive. I'm not gonna pull the "I'm not gonna play". It'd be different if they were making a point, but they're not making a point.

Hit Parader: Do you find you often have to be a diplomat as well as a musician?

GC: I live by some pretty simple rules and I don't even know if my parents told me this; treat other people like you want to be treated yourself. People deserve a chance. You can be cordial with them— whatever. If they're being nice to you to get something out of you, I would say 50 percent of them time you can spot it right away. You get screwed over— you get screwed over. You never get screwed twice—I never do. It's simple, You treat people like you want to be treated yourself. Just because you're in a big rock and roll band and make more money than other people, it doesn't mean you get treated differently and stuff. You still gotta put gas in your own car. I think dealing with people is simple— don't play games and stuff. If I don't understand it, I don't do it. I don't pretend that I

do. That's why I pay my manager a lot of money. That's why my attorney gets a lot of money and the record company makes a lot of money. My part is actually kind of small— I 'm supposed to write the songs, perform them and everytime I go onstage— lit or not— I do the best I can do. I expect that from everyone around me. People can walk in with an attitude, and sometimes I'll go, "well you didn't do what you said you were gonna do."

GILBY CLARKE



Gilby Clarke: "I don't want to spend my whole life attaining one thing."

HP: It makes sense to just do your job— playing guitar if that's what it is.

GC: It's being self motivated. You know what's hard for me to understand? I got a lot of friends in the music business. When I started in bands, I decided what I was gonna do. I never, ever wanted to do anything else, and never would have stopped until I was happy about what I was doing. I don't understand how people go through life just being a part of the machine.

HP: Don't you feel people are allowed to change in life?

GC: Nobody says you're not allowed to change. It's a very, very short life. It'd suck to say you spent your whole life achieving one thing. You can change anytime— you can do anything. There are no rules to anything. You can go to college for four years and say "I don't want to do it." Your parents might kill you because you spent all their money, but life's too short. Do what's making you happy. And if you don't like it— you don't even have to say "I quit"— take a break, try something else. It's a lot easier to say it if your house is getting paid for, too. But you know when I was poor, I had the same attitude.

HP: But you can still live in a room and pursue your craft.

GC: That's another important thing. Priorities are really important. You should know your limitations too. Everybody has dreams. You should try to achieve your dreams and all things. *But sometimes there's a couple of obvious flaws that you really gotta deal with. For instance you want to be a singer and you can't sing. You can take the route of "Okay, let's make it interesting and be a bad singer", but if your dream is to be an opera singer and you can't.... we all have limitations. I'd love to be as good as a songwriter as John Lennon, but it ain't gonna happen.

HP: We know that being a

frontman is something you're not uncomfortable with.

GC: You know it's funny, I don't feel that comfortable doing it, but I don't feel that uncomfortable. It's like if I had to make a choice, I would rather play guitar. I have much more fun playing guitar and singing backup than I do being a frontman. I don't consider myself a clever or witty person. That's one of the things you need to be when you're on stage. I don't even consider myself a funny person, but I approach things in a funny way.

HP: Alice Cooper doesn't say a word on stage.

GC: I know, but I'm not that person. I don't even say that much to tell you the truth. But when I'm in G N' R, I get a relationship with the audience. I really get to know the first couple of rows. I can play it out and see that all they want to see is Axl and they don't care who else in the band. I'll stay away from those people. I'd rather go to a side where they enjoy you being there. When I'm singing I kind of look at the people that are enjoying it and can see the people just watching me play guitar and go "I like what you're doing." I want a relationship with the audience. I don't really do this to go "Look who I am—I'm onstage, I am talented." I do this because I love playing guitar and playing my songs. If you want to just show yourself off, you can do it in a theater where people just sit there. I'd rather see people dancing all the time, looking at you going cool, you messed up the words", which I do all the time. I like that.

HP: What's your set up like?

GC: I use my Vox AC-30s, as many as I can get onstage. In this band I'm actually using my Les Pauls more. I play a Telecaster. In G N' R, I use my Venuses, my Les Pauls and Teles. They are my sound. I'm not one of those guys that has the latest equipment—I'm very old-fashioned. By the way, I play through a Vox amp.

HP: There are two guitarists that work with you—Ryan Roxie, who was in Electric Angels, is in your touring band.

And Jo Almeida—originally from Dogs D'Amour, is on your album. What's the difference between each of them?

GC: Jo made the record with us and did a great job on the record. Jo and I have this great chemistry of playing the

"I live my life by a pretty simple rule; treat people like you want to be treated."



"I don't like playing games with people."

blues stuff together. Jo is blues-based and I can play good rhythm guitar to it. And we work really well together. And I can sing in things he can't. So we made a really good record, and I changed Jo's style for the album. When we went to play it live, you

could see how uncomfortable he was. I think the record has three styles—it's got a hard rock style, it's got a rootsy style and a poppy style. And Jo can play the rootsy style great. He can't play the rock stuff and he can't really play the pop stuff. Jo was—also—really into his new band. I didn't think it was right that Jo had to take half a year off from his band. Ryan and I played together for years. He can do a little of anything. He can't play the blues as good as Jo can, but who can? He can play the rock and the pop stuff, more like me where I can go through all three styles. Plus he's great on stage. When I do my clinics people ask me, "how can you play guitar and sing at the same time?" I don't know. I've been playing guitar 15 years—you should know where your "G" is and how to get to a "D".

HP: What are your clinics like?

GC: I don't do them that much. But I do 'em for my guitar company. Mine is really different from anyone else's. I go out there and jam with a bass player and a drummer in a local town. Then I answer questions, because a lot of kids want to ask questions about G N' R or Slash's solo album. I talk with them and sign autographs.

HP: Is it frustrating that some people want to know more about G N' R than you?

GC: No. G N' R is the one who put me in this position and there's such a mystique that comes with it, and for me to ignore it would be pretty stupid. They did it. I didn't really do it. I'll get people that want to ask me anything about G N' R—I'd say it's 50-50. A lot of people want to find out how you get to do anything like that.

HP: If you were teaching Rock & Roll 101, what's the most important thing we gotta know?

GC: Get your poses together! (laughs) Seriously, I think

what's really important is you have to be original. You have to have an idea of what you want to do, what your influences are. Just get out there and do it. Don't procrastinate. Get yourself together. Write some songs and do it.

INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE

Vox has been a legendary name in instruments and amplifiers since 1964, when the Beatles took the world by storm from the stage of **The Ed Sullivan Show**— with distinctive-looking Vox AC30 amps behind them. A year later, a red-cased Vox organ was seen on stage near John Lennon when the Beatles toured the world; through the classic hit *96 Tears* by ? and the Mysterians and innumerable other garage-rock hits, the Vox organ (and, soon after, the similar-sounding Farfisa portable organ) would become an unforgettable sonic touchstone in rock history— with a sound that's often been revived, most notably by Steve Nieve with Elvis Costello and the Attractions. And Vox's teardrop-shaped and hexagonal-bodied guitars—which included what could be the world's first guitar-synth, the "GuitOrgan" (with built-in buttons affecting tone, attack and sustain)— were among the most uniquely memorable of the wild, go-go 60s.

Vox's output also included effects pedals, most notably a high-quality wah-wah pedal and the V828 "Tone Bender" fuzz box. Now, **Vox Amplification, Ltd.** has reintroduced the *Tone Bender*, in a faithful copy. The V829 *Tone Bender* looks just like the original, and sounds a lot like it too, with Germanium transistors, which are known for their warm tone and high gain. That translates to a classic sound with plenty of power— in a vintage-looking item built to today's standards of reliability and roadworthiness. It's a great, and not too expensive, way for guitarists to be guaranteed a cool, time-tested distortion sound.

For more information on the V829 *Tone Bender*, the also-reissued AC30 amp, and other **Vox** products, write **Vox Amplification, Ltd.**, 89 Frost St., Westbury, N.Y., 11590-5038.



Rhythm Tech is the company that forever changed the shape of tambourines— from round, to the more ergonomically and musically efficient crescent. Now, **Rhythm Tech** has added a new model, the *Solo*— a single-row tambourine with eight pairs of nickel-steel jingles, and a durable ABS plastic frame. The *Solo's* narrow handle, frame, and lightweight make is especially easy to hold and play, making it ideal for younger players or anyone with a smallish hand— and, like all **Rhythm Tech** tambourines, it's a thoroughly professional instrument that's made in the U.S.A. Like the rest of **Rhythm Tech's** hand-held and drum-set tambourines, the *Solo* comes in black, white, red, blue, yellow, mid-night sun, and the company's newest color— purple haze. For more information, write **Rhythm Tech Inc.**, 511 Center Ave., Mamaroneck, NY 10543.



RHYTHM TECH TAMBOURINE



SABIAN CHINES CYMBALS

Sabian Cymbal Makers, who came out of Canada over 10 years ago to challenge the ages-old rule of Turkish-American **Zildjian** and Swiss-based **Paiste**, and succeeded in carving itself a healthy slice of the market, has introduced two new Chinese cymbals to its affordably priced, non-cast **PRO Series** of *Brilliant Finish Euro-style* cymbals— and 18-inch, and a 14-inch *Mini-Chinese*. The *Mini* may be small in size, but its sound is not: in fact, as **Sabian** points out, its small size compresses its sound and volume, so its response is immediate and has maximum impact. **Sabian** likens it to a gunshot. The *Mini* has a dry and biting sound, perfectly suited to sharp accents. Ex-Pearl Jam drummer Dave Abbruzzese uses a lot of *mini-Chinese* cymbals in his set-up; due to their size they're easy to position almost anywhere in a kit. The 18-inch *Chinese* has a bigger sound, but a wider range of attack and effects— its more distinctively Oriental sound is great for riding and crashing, and like most Chinese cymbals it can be mounted either right-side-up or inverted. In fact, you could use these two cymbals together on one stand— say, mounting the *Mini* inverted atop the 18-inch. For more info on the **PRO Series**, and the rest of **Sabian's** wide range of cymbals, write **Sabian Cymbal Makers, Ltd.**, Meductic, New Brunswick, Canada EOH 1L0.

VIDEO VIEW

BY ANNE LEIGHTON

You can have a fun time, fantasizing about your own rock and roll career courtesy of Aerosmith and virtual reality tripping. Virtual Music Technology has created three games in a collective bundle called **Welcome To West Feedback**. Each **West Feedback** game comes with music, and is available in separate packages, but the initial purchase of the first game (complete with a Virtual Guitar/\$99.95) is required in order to play the other two games (**Welcome To West Feedback: The Second Set**/\$24.95) and **Quest For Fame: Aerosmith**/\$79.95). These games are played via an IBM-compatible-468 computer and feature pure interactive technology that lets us you become "a rock star" via your computer. They have segments where you are practicing in your bedroom, joining a garage band and then jamming in the clubs. But if you fail in the clubs you are banished to join the "Polyester Lounge." If you pass, you can jam with Motley Crue, Pantera, Soul Asylum, the Allman Brothers or in the case of **Quest For Fame**—Aerosmith. In time **Welcome to West Feedback** will be available with other major artists, musical genres and virtual instruments. If you're not in the mood to spend all that money on the games and happen to be at Disney World in Orlando, Florida, head on over to the Innoventions Pavilion at Epcot Center—you can play **Welcome to West Feedback** there, just like you would play Mortal Kombat at any arcade!

Bon Jovi's **Cross Road** features videos created by New Jersey's finest rock and rollers—including *Living 'On A Prayer*, *Keep The Faith*, *Bad Medicine*, *You Give Love A Bad Name*, plus never-before-seen videos of *Dry County*, *Miracle*, a new version of *Blaze Of Glory*, plus the band's latest clip, *Always*. (\$19.95/80 min./PolyGram Video).

Guitarist Network was established to give leads and exposure to up-and-coming guitarists in a magazine format. **Guitarist Network** was created by a talented and business-minded guitar hero, Jeff Scheetz. In the

past few years he's created a lot of opportunities in his career via CDs (including his recent **Dig!**), tours, studio work, and through educational programs in schools. Scheetz has two videos—his first, **Building A Practice Program** was released in 1991. His latest is a performance project **Jeff Scheetz Band Live! At the Coffeehouse**. In addition to on stage jams, the video has behind-the-scenes footage in the studio, plus five minutes of Scheetz riffing and teaching. (60 min./\$22.95/c/o Bam-Zoom! Box 481171, Kansas City, MO 64012.)

If you're hunting for a concise history of music television, look no further than the latest edition of the **New Book of Rock Lists** by Dave Marsh and James Bernard. The book features many Top 10 and Top 20 lists including the **Best Rock** and **Worst Rock TV Shows**, musicians who've appeared on **The Simpsons** and **Saturday Night Live**, plus various reflections on MTV including the key

The Paper (MCA Universal), Leslie Nielsen and Anna Nicole Smith's **Naked Gun 33 1/3** (Paramount Pictures) and Dana Carvey's **Clean Slate** (MGM/UA). Recent westerns include Dennis Quaid and Kevin Costner's **Wyatt Earp** (\$44.98/Warner Home Video) and Jodie Foster and Mel Gibson's **Maverick** (Warner Home Video). Steven Spielberg's labor of love about the holocaust, **Schindler's List** is highly recommended (\$49.98/MCA Universal). You might like The Monkees' **Head**, which was co-written by movie star Jack Nicholson (\$19.95/Rhino) and **Anne Rice: Birth Of The Vampire**, which features an interview with the author of **Interview of the Vampire** (\$14.98/CBS Fox).

There are many great TV classics available including the very first **I Love Lucy Show** ever made (\$12.98/CBS Fox), episodes of Patrick MacGoohan's **Dangerman** (30 min./\$19.98/MPI Home Video), plus spawned his **Secret Agent** show (\$9.98/55



Aerosmith: On a virtual reality trip.

people who were responsible for founding the channel back in 1981. There is much snobbery in the authors' attitudes—they state that Kiss' **Alive 3** is one of the 25 worst live albums ever made, and that Pauly Shore was one of the 10 worst things about MTV, which with *Video View* disagrees. After all this young comedian is the only VJ or show host who's gone on to have a legitimate acting career. (Face it, Martha Quinn in a slasher flick and on the **Brady Bunch** isn't much to write home about). For its flaws and pomposity, **The New Book of Rock Lists** is a fun read and certainly offers historical insight on many music-related topics including business and money, touring, women in music, and even fashion. (\$15.00/Fireside Books).

There are lots of popular movies available on home video—most notably Keanu Reeves' **Speed** (Fox Video), Michael Keaton's

min./MPI Home Video), plus **The Jack Benny Collection** (\$14.98/MCA Universal), and **Our Gang**—the original Little Rascals (\$9.95 each/MGM/UA). Every month Columbia House Video Library has episodes available of TVs' **Flintstones** including the pilot, **The Flagstones**—the original name of this prehistoric family. (\$19.95/800-638-2922). By the way, John Goodman's recent movie, **The Flintstones** is available (\$19.98/MCA Universal). Other shows include **Nancy Drew, The Hardy Boys** mysteries (\$12.98/MCA Universal), **Peanuts** episodes (\$9.98-\$12.98/Paramount), **Exosquad** (\$12.98/MCA Universal) and—ay-yi-yi!—**The Mighty Morphin Power Rangers** (\$12.95/PolyGram Video)!



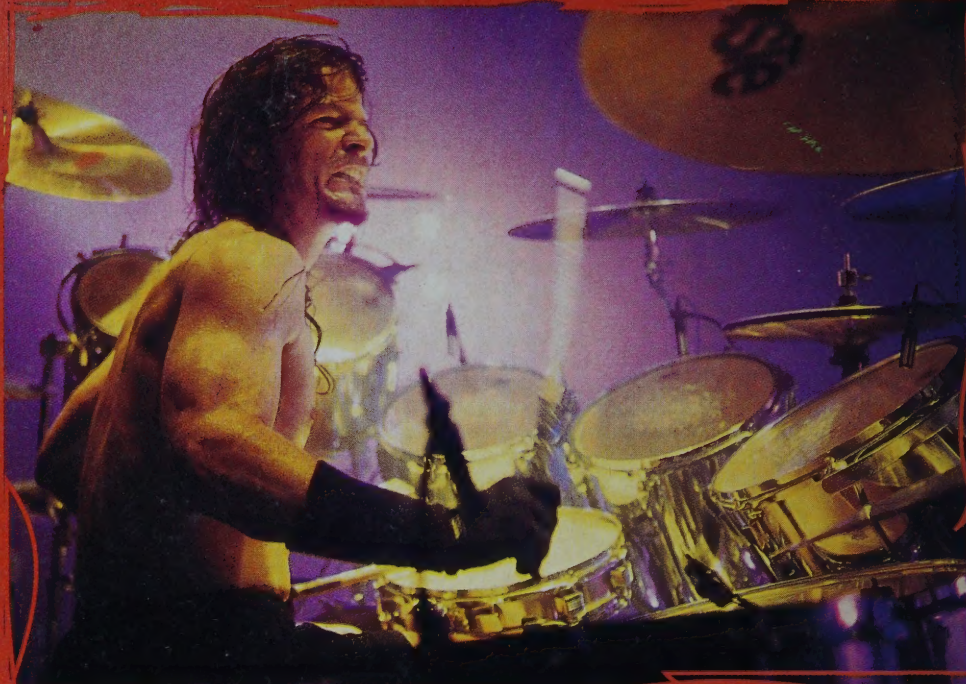
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